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STATE AND RESOURCES OF MUSICOLOGY  
IN THE UNITED STATES

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# AMERICAN COUNCIL OF LEARNED SOCIETIES

MEMBER OF THE  
INTERNATIONAL UNION OF  
ACADEMIES



BULLETIN NO. 19  
DECEMBER, 1932

STATE AND RESOURCES OF MUSICOLOGY  
IN THE UNITED STATES

BY  
W. OLIVER STRUNK

EXECUTIVE OFFICES  
907 FIFTEENTH STREET  
WASHINGTON, D. C.



# AMERICAN COUNCIL OF LEARNED SOCIETIES

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(2) through its membership in the International Union of Academies (UAI) to serve as an agency for the conduct of continued relations between its constituent societies and other American organizations of scholars, on the one hand, and academies and analogous bodies in foreign countries, on the other.

## THE BULLETIN

Published quarterly (after 1931). For a list of back issues, see the inside of the back cover. The *Bulletin* contains, in addition to the proceedings of the ACLS and the UAI, and reports of their committees, other material and information of interest to scholars and institutions devoted to humanistic studies.

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Cambridge, Massachusetts

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*Published at the Executive Offices*

907 Fifteenth Street  
Washington, D. C.

Prices: \$1.00 for 5 numbers; \$.25, per number, post-free.

*Made in United States of America*

# STATE AND RESOURCES OF MUSICOLOGY IN THE UNITED STATES

A SURVEY MADE FOR THE  
AMERICAN COUNCIL OF LEARNED SOCIETIES

BY  
W. OLIVER STRUNK

Published by the  
AMERICAN COUNCIL OF LEARNED SOCIETIES  
907 FIFTEENTH STREET  
WASHINGTON, D. C.

*December, 1932*

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AMERICAN COUNCIL OF LEARNED SOCIETIES



## FOREWORD

The present inquiry was undertaken at the request of Mr. Carl Engel, chairman of the Committee on Musicology of the American Council of Learned Societies, who was authorized by his committee, at its first meeting on July 11, 1929, to plan and direct a survey of the present state and resources of musicology in the United States for the information and guidance of the committee in planning its future activities. It is concerned, primarily, with the position of musicology in the American university, and attempts to indicate, first, the amount and character of the instruction offered at certain representative institutions, and second, the practice of these and other institutions in granting advanced degrees for musicological research. In connection with the discussion of the second of these two questions, there is appended a bibliography of graduate theses bearing directly or indirectly on music, accepted at American universities since 1919. Pursuant to the committee's instructions, information bearing on the musicological equipment of libraries and museums has also been collected, and a directory of American societies and foundations interested in furthering the general aims of musical science is added.

The tabulation appended to the report on the musicological equipment of libraries that constitutes the second part of this survey presents information collected in December, 1929. The discussion of university instruction in musicology, completed in November, 1931, is based on the printed catalogues and announcements available at that time and, exceptionally, on additional information obtained through correspondence or interview with members of the faculties at the institutions concerned. Every effort has been made to bring the statistical part of these sections up to date so far as important changes are concerned, and it is believed that the unavoidable delay in preparing the survey for publication has not materially affected the accuracy of these statistics. The reader will do well to bear in mind, however, that the situation of musicology in America is changing rapidly and that the concrete facts and figures presented here cannot always

be accepted at their face value without further verification, even though such conclusions as have been or may be drawn from them should prove substantially correct.

Acknowledgment is due to Professor P. W. Dykema, of Teachers College, Columbia University, to Professor Otto Kinkeldey, Librarian of Cornell University, and to Professor George S. Dickinson, of Vassar College, for advice and criticism, and to the National Bureau for the Advancement of Music, for having placed at the compiler's disposal, at the outset of the inquiry, a report on college entrance credits and college courses in music, subsequently published.

W. OLIVER STRUNK.

*October 24, 1932*

## PART I

## A. UNIVERSITY INSTRUCTION IN MUSICOLOGY

## 1. Introduction.

A study of the catalogues and announcements of fifty representative American universities and colleges, including most of the larger institutions which give music a place in their graduate programs, brings to light only three courses of instruction expressly designated as "courses in musicology."<sup>1</sup> At Cornell University Professor Kinkeldey's "Seminary in musicology," given primarily for graduates, "is intended to make the student acquainted with the accomplishments of the past and with modern methods and aims in all fields, scientific, aesthetic, and historical, of musical research and investigation." At the University of Pennsylvania Professor Beck's "Seminar in mediaeval musicology," a graduate course, provides "palaeographic training in deciphering mediaeval musical notations." At the University of Rochester (the Eastman School of Music) a course in "Musicology," open to seniors majoring in "applied music," is "an intensive course exploring the growth of style and the salient epochs of musical evolution." This course is classed as theory and constitutes the second term's work in a two-term course in "Homophonic Forms and Musicology."<sup>2</sup> The descriptions quoted indicate clearly enough that the aims and subject matter of these courses are by no means identical, or, to put it differently, that the word "musicology" admits of broad, or of narrow, interpretation.

Obviously, American university instruction in musicology is not limited to these few courses. Under a variety of headings we find, in the announcements of certain of the other institutions

<sup>1</sup> Since the data were collected Vassar has added a course called "Elements of Musicological Method."

<sup>2</sup> No longer given. The Eastman School now defines musicology as "research in the field of music history with emphasis on research in the field of the development of the technic of composition." The term "musicology" is also employed in the catalogues of the University of Michigan and New York University.



covered by this survey, courses corresponding more or less closely, both in their aims and their subject matter, to one or other of those already mentioned. Vassar College, for instance, offers "historical, critical, and aesthetic studies, tracing the development of musical style, forms, and vocabulary" under the heading "Evolution of musical materials;" similar courses, offered elsewhere, are labelled "Research in music," "Special studies," "Minor problems," and so forth. On the one hand, then, we have a variety of subjects under a single head, on the other a single subject under a variety of heads. Before inquiring into the character and extent of American university instruction in musicology we shall have, therefore, to specify just what, for the purposes of the present investigation, the phrase "instruction in musicology" is to be understood as meaning.

## 2. Scope of the investigation.

The recognition of musicology as an independent and fully privileged branch of scientific investigation and musical discipline is a comparatively recent matter, even in Germany, where its problems and methods were first formulated. In the United States, where the scientific study of the aesthetic and historical aspects of music has met with little, if any, encouragement in the past, such recognition is still so rare as to be practically negligible. Even at Harvard musicology has still to be placed on an equal footing with theory and composition as a field for graduate specialization, as is shown by Professor Spalding's statement that at Harvard an historical or critical thesis may be *substituted* for work in composition by students "lacking in creative power."<sup>1</sup> We should not expect, then, to find at every one of the fifty institutions covered by this survey a carefully planned course of study, calculated to introduce the student of music to scientific methods of investigation or to promote the scientific attitude toward aesthetic and historical problems. For this reason we have chosen to put the broadest construction possible upon the phrase "instruction in musicology" and have taken notice, in this report, of many

<sup>1</sup> *Grove's Dictionary of Music and Musicians* (3d ed., 1927-28), II, 41.



elementary courses which are admittedly non-technical, or cultural rather than scientific, in intention, and which, strictly speaking, have but little relation to the science of musicology as cultivated in the European university.<sup>1</sup>

Taking as a starting point the definition implicit in Professor Kinkeldey's statement of the purpose of his seminar, we have attempted to include here all instruction, undergraduate or graduate, in any department of musical research or investigation, regardless of whether that instruction is general, covering the whole field, or special, dealing with only a part of the field. Courses in physics, aesthetics, and psychology have been regarded as lying within the scope of this study insofar as they have special reference to music and do not require a degree of technical preparation which cannot reasonably be expected of a student whose interests are chiefly musical. All courses in the general history of music, and in the history of special phases, forms, and periods, have naturally been included, though in this department we have tried to distinguish between elementary and advanced work. Studies of the life and works of individual masters, or groups of masters, have also been included as falling under the general head of historical investigation. "Appreciation" courses, designed, as a rule, for students without technical training in music, have been disregarded. Courses in education and theory have been considered only when their purpose is clearly scientific rather than vocational. So far as the department of theory is concerned, it has seldom been possible to distinguish between courses in pure and applied theory, and in order to avoid burdening this report with irrelevant and useless information they have generally been excluded. As regards the department of education, we have considered, somewhat arbitrarily perhaps, only seminar work and courses in the history of school music or in the teaching of history or theory. Here again an attempt to include all the

<sup>1</sup> For a comparison of the place of music in the curricula of the American and the European university, cf. Mr. Carl Engel's "Views and Reviews," *The Musical Quarterly*, XI (1925), 617-629; for an analysis of the American attitude toward musicology, Mr. Oscar G. Sonneck's "The Future of Musicology in America," *ibid.*, XV (1929), 317-321.

instruction offered would seriously disturb the balance of this report. At New York University alone more than seventy courses are listed under music education.

In determining which institutions might best be included in the present study the *Survey of College Credits and College Courses in Music*,<sup>1</sup> prepared in 1928 and 1929 by the Research Council of the Music Supervisors National Conference in coöperation with the National Bureau for the Advancement of Music, has proved very helpful. This volume, which presents information collected from 594 American universities and colleges, serves as an index to the amount, though not to the character, of the instruction provided at each institution. To make the present study reasonably representative, however, certain universities which offer little or no work in music have been considered, even though it was known in advance that the results obtained would be largely negative.

### 3. Elementary lecture courses.

Forty-five of the fifty institutions studied offer some sort of general historical introduction to music, the nature and extent of which vary considerably with the policy of the institution and the arrangement of its music curricula. The time occupied by this work ranges from one semester-hour (Northwestern) to about fifteen (Bryn Mawr), the usual arrangement being a course extending through two semesters of two or three hours each. The exact amount of introductory work in history offered in each instance is shown in Table 1.

At Northwestern and Yale special introductory courses are provided for university students outside the school of music; at the College of the City of New York the introductory course is "prescribed" in the College of Liberal Arts. In connection with the introductory course at Bryn Mawr "members of the faculty of the departments of History, Classical Archaeology, History of Art, and English discuss social, artistic, and literary movements

<sup>1</sup> New York, published by the National Bureau for the Advancement of Music, 1930. 209 pp.

TABLE 1

NUMBER OF SEMESTER-HOURS OFFERED IN ELEMENTARY LECTURE COURSES

INSTITUTION	SEMESTER-HOURS
Boston University.....	8
Brown University.....	6
Bryn Mawr College.....	2 units, about 15 hrs.
University of California.....	4
University of Chicago.....	2 quarters of 4 hrs. each, about 5½ hrs.
College of the City of New York.....	2
Colgate University.....	3
University of Colorado.....	3 quarters of 2 hrs. each, about 4 hrs.
Columbia University.....	4
Cornell University.....	4
Dartmouth College.....	6
Denison University.....	6
Fisk University.....	3 quarters of 5 hrs. each, about 10 hrs.
Hamilton College.....	6
Harvard University.....	6
University of Illinois.....	4
Indiana University.....	4
State University of Iowa.....	12
University of Kansas.....	8
University of Michigan.....	6
Michigan State College.....	3 quarters of 2 hrs. each, about 4 hrs.
University of Missouri.....	6
Mount Holyoke College.....	4
University of Nebraska.....	8
New York University.....	4
University of North Carolina.....	3 quarters of 3 hrs. each, about 6 hrs.
Northwestern University.....	1
University of Notre Dame.....	4
Oberlin College.....	4
Ohio State University.....	2 quarters of 2 hrs. each, about 2½ hrs.
University of Pennsylvania.....	4
Pennsylvania State College.....	2
Princeton University.....	6

TABLE 1—*Concluded*

INSTITUTION	SEMESTER-HOURS
University of Rochester (Eastman School of Music) .....	6
Smith College .....	4
University of Southern California .....	4
Syracuse University .....	6
Tufts College .....	3
Vassar College .....	6
University of Washington .....	3 quarters of 3 hrs. each, about 6 hrs.
Wellesley College .....	6
Western Reserve University .....	12
Williams College .....	6
University of Wisconsin .....	4
Yale University .....	12

which were of special importance in the history of the evolution of music."

As regards the five remaining institutions, no introductory course in musical history is offered at Amherst, the Catholic University of America, or Stanford, though some instruction entitled to consideration as instruction in musicology is provided. The two others, Johns Hopkins and Pittsburgh, offer no courses in music whatever, though at Johns Hopkins "candidates for the degree of bachelor of arts may offer for graduation certain courses given by the Peabody Conservatory of Music."

#### 4. Advanced lecture courses.

At eight of the forty-five institutions offering a general survey of musical history, this course constitutes the entire program in musicology. At the others it is supplemented by further lectures—in musical history, biography, and criticism (general, special) and in the philosophy (aesthetics, psychology), science (acoustics), and pedagogy of music—or by seminar work in history or pedagogy, or by both. The summary in Table 2 provides a rough indication of the approximate number of hours of additional work in



TABLE 2

NUMBER OF SEMESTER-HOURS OFFERED IN ADVANCED LECTURE COURSES

INSTITUTION	SEMESTER-HOURS
Boston University.....	16
Brown University.....	6
*Bryn Mawr College.....	1 unit, or about $7\frac{1}{2}$ hrs., plus
University of California.....	8 to 12
University of Chicago.....	12 or 15 "quarter" hrs., or about 8 or 10 hrs.
College of the City of New York.....	2
Columbia University.....	71 or 72
Cornell University.....	10
Dartmouth College.....	6
Hamilton College.....	6
Harvard University.....	14 to 17
University of Illinois.....	2
*Indiana University.....	7 plus
*State University of Iowa.....	6 plus
University of Kansas.....	9
University of Michigan.....	16
Michigan State College.....	12 "quarter" hrs., or about 8 hrs.
*University of Missouri.....	10 to 22 plus
Mount Holyoke College.....	13 to 14
New York University.....	22 or 24
Northwestern University.....	26
University of Notre Dame.....	4
Oberlin College.....	4 to 6
*Ohio State University.....	17 to 29 "quarter" hrs., or about $11\frac{1}{3}$ to $19\frac{1}{3}$ hrs., plus
University of Pennsylvania..	34
Princeton University.....	6
University of Rochester (Eastman School of Music).....	17
Smith College.....	24
University of Southern California.....	6
Syracuse University.....	4
Tufts College.....	6
Vassar College.....	21 to 31
University of Washington.....	36 "quarter" hrs., or about 24 hrs.

\* Offers one or more courses for which hours are to be arranged.

TABLE 2—*Concluded*

INSTITUTION	SEMESTER-HOURS
Wellesley College.....	29
Western Reserve University.....	18
*University of Wisconsin.....	11 to 13 plus
*Yale University.....	5 plus
Amherst College.....	2
Catholic University of America.....	4
Stanford University.....	6 "quarter" hrs., or about 4 hrs.

musicology offered at each of the thirty-seven institutions in this second group, and at the three institutions mentioned above as offering some instruction in musicology, but no introductory course. The tabulation is in no sense an exact index to the character and scope of the various programs. Seminar courses are, or should be, more intensive and profitable to the student than the lecture courses for which he receives equal credit; in some cases, too, they may be repeated, though they are counted only once in the totals given below. It is not implied that in every instance the student of musicology is required, or even permitted, to work through the entire program. On the contrary, the prescribed courses of study often make this impossible.

A systematic tabulation of the advanced (or special) lecture courses will prove more compact than one arranged by institutions and should afford a clearer view of the whole (see pp. 16-28).

## 5. Seminar work.

Courses for advanced students, generally restricted to graduates (or to seniors and graduates) and designed to stimulate original, individual research, are offered at twenty of the fifty institutions covered by this report. They may conveniently be grouped together as "seminar" courses, though not all of them are expressly so designated in the catalogues from which the following notices are quoted. Thirty-five such courses are offered in all, twenty



seven in history, criticism, and aesthetics, eight in education. In some cases, information supplied at the request of the compiler of this report supplements the printed announcement.

#### *University of California*

Music 298A-298B. "Special studies." Graduate course.<sup>1</sup> 2 × 1 to 3 hrs. The staff (Professor Alloo in charge). "The department is ready to assist and advise competent graduate students who may propose plans for either research or creative work which may meet with its approval."

#### *Columbia University*

Music 101-102. "Symphonic analysis." 2 × 3 hrs. Professor Mason. "Harmonic, rhythmic, formal, and orchestral analysis of modern symphonic works from Beethoven to the present day. Each student will pursue an individual investigation, presenting a thesis at the end of the year."

Music 103-104. "Seminar in aesthetics." 2 × 3 hrs. Professor Edman. "Seminar with special reference to problems in the aesthetics of music for such students of the [Music] Department as may require work in that field."

Education 389E-390E. (Teachers College) "Advanced problems in music education." 2 × 4 hrs. Professor Dykema. "Investigations of problems connected with the teaching of music. It will give advanced students opportunity for special studies of some of the new and unsolved problems of music education. Prerequisite: Advanced music education, and training and experience satisfactory to the adviser."

Education 489S-490S. (Teachers College) "Seminar." 2 × 4 hrs. Professors Dykema, Bivins, and Church. "For matriculated candidates for the Doctor's degree who are engaged in research work connected with their Doctor's dissertations."

#### *Cornell University*

Music 22. "Seminary in musicology." 2 hrs. a term. Professor Kinkeldey. "Primarily for graduates (and by permission to seniors) who have the requisite reading knowledge of one or more of the important foreign languages, a fair knowledge of musical theory, and some skill in practical music. The work is intended to make the student acquainted with the accomplishments of the past and with modern methods and aims in all fields, scientific, aesthetic, and historical, of musical research and investigation. Special topics or fields for study will be selected for each term after consultation with the class."

[Continued on p. 29]

<sup>1</sup> I. e., two semesters of one to three hours each.

TABLE 3  
SYSTEMATIC TABULATION OF ADVANCED LECTURE COURSES

INSTITUTION	COURSE	GRADE	TIME	LECTURER
I. HISTORY				
1. <i>General supplementary courses</i>				
California	"History of music"	Upper division	2 × 3 hrs. <sup>1</sup>	Brown
Columbia Teachers College	"Epochs in the development of music"		2 × 2 hrs.	Stringham
Illinois	"Advanced history of music"	Junior course	2 × 1 hr.	Schwartz
Michigan State	"History of music"		3 quarters; 3 × 2 hrs.	Farwell
Northwestern	"History of music"	Sophomore year	2 × 2 hrs.	Beltz and McClay
Pennsylvania	"History of classical forms" (From the hymns and <i>cantiones</i> of the middle ages and the oldest instrumental compositions recorded, to the various forms of modern music)		2 × 2 hrs.	Beck
Rochester	"Musicology" (History of the development of music composition; given during the academic year 1932-33, but not listed in the School Catalogue at present)	Graduates	2 × 5 hrs.	Gleason
Wellesley	"Development of music through the classic period"	Advanced course	2 × 3 hrs.	Sleeper

<sup>1</sup> I.e., two semesters of three hours each.

Wisconsin	"Advanced history of music" (This course is divided into periods such as the following: the clavecin period; Bach and Handel; the classical school; the romantic school; the modern French school; the development of chamber music; Wagner. Each period is a semester course)	2 × 2 to 3 hrs.	Staff
<p style="text-align: center;"><i>2. Supplementary courses devoted to special periods</i></p> <p style="text-align: center;">a. Before 1600</p>			
Western Reserve New York	"Systems, theories, and practices of the music of early Christendom" "A general survey of medieval and renaissance music"	3 hrs. 2 hrs.	Shepherd Reese
<p style="text-align: center;">b. 1600-1900</p>			
Columbia Western Reserve Michigan Washington Mount Holyoke	"Pre-eighteenth-century music" "Music of the seventeenth and eighteenth centuries" "The music of the eighteenth century" "Eighteenth and nineteenth-century music" "Nineteenth-century music"	2 hrs. 3 hrs. 2 × 2 hrs. 1 quarter: 4 hrs. 2 hrs.	Moore Shepherd McGeoch Staff
Smith	"Special studies in the music of the nineteenth century"	2 × 3 hrs.	Hall

TABLE 3—Continued

INSTITUTION	COURSE	GRADE	TIME	LECTURER
2. <i>Supplementary courses devoted to special periods—Concluded</i>				
c. Modern				
C. C. N. Y. Columbia Dartmouth	"A study of modern music" "Twentieth-century tendencies in music" "Modern music"	Intermediate course	2 hrs. 2 hrs. 2 × 3 hrs.	Baldwin Moore
Northwestern Oberlin Ohio State	"Modern music" "The modern trend" "Modern music"	Advanced under- graduates	2 × 1 hr. 2 to 3 hrs. 1 quarter: 4 hrs.	Cole Hall
Smith	"Studies in modern music"	Juniors and seniors	2 × 3 hrs.	Locke
Southern California	"Music history" (Music 130: Modern music)	Upper division	2 hrs.	Alderman
Washington	"Contemporary music"	Juniors and seniors	1 quarter: 4 hrs.	Staff
Western Reserve	"Nationalism and modernism in music."	Graduates	3 hrs.	Shepherd
[See also Bryn Mawr, under I, 5e; New York, under I, 3d]				
3. <i>Supplementary courses devoted to special groups and schools</i>				
a. Bach-Händel				
Missouri	"Bach and Händel"	Primarily for graduates	2 to 5 hrs.	Charles
Washington	"Bach and his forerunners"	Juniors and seniors	1 quarter: 4 hrs.	Staff

[See also Wisconsin under I, 1]

b. Viennese classicists

Missouri	"Haydn, Mozart, and Beethoven"	Primarily for graduates	2 to 5 hrs.	Quarles
Smith	"The life and works of Haydn and Mozart"	Sophomores and juniors	2 X 2 hrs.	Josten

[See also New York under I, 5e; Wisconsin under I, 1]

c. Romanticists

Columbia Ohio State	"Romantic composers" "The romanticists"	Advanced under-graduates Juniors and seniors	2 hrs. 1 quarter: 4 hrs.	Mason
Washington	"Advanced music history" (Weber, Schubert, Schumann—Chopin, Berlioz, Liszt)		2 quarters: 2 X 2 hrs.	Van Ogle
Wellesley Wellesley	"Schubert and Schumann" "Mendelssohn and Chopin"	Advanced course Advanced course	3 hrs. 3 hrs.	Hamilton Hamilton

[See also Wisconsin, under I, 1]

d. Post-romanticists and moderns

Columbia Harvard	"Post-romantic composers" "Brahms and Franck"	Primarily for graduates	2 hrs. 1 to 2 hrs.	Mason Heilman
Harvard	"D'Indy, Fauré, and Debussy"	Primarily for graduates	2 to 3 hrs.	Hill



TABLE 3—Continued

INSTITUTION	COURSE	GRADE	TIME	LECTURER
3. <i>Supplementary courses devoted to special groups and schools—Concluded</i> d. Post-romanticists and moderns— <i>Concluded</i>				
Harvard	"The Russian nationalists from Glinka through Stravinsky"	Primarily for graduates	1 to 2 hrs.	Hill
Mount Holyoke	"Composers of today"	Intermediate course	2 hrs.	
New York	"Strauss, Franck, Debussy, and contemporary music"		2 hrs.	Bauer
Washington	"Advanced music history" (Strauss, Sibelius, modern British composers)	Juniors and seniors	1 quarter: 4 hrs.	Van Ogle
[See also Columbia, under I, 5c; Wisconsin, under I, 1]				
4. <i>Individual composers</i> a. Bach				
Bryn Mawr	"Third-year history and appreciation of music" (Bach and Wagner)		2 terms: 1 unit	Alwyne and Wiloughby Moore
Columbia	"Bach"	For students with considerable background	2 hrs.	
Harvard	"The works of Johann Sebastian Bach"	Primarily for graduates	2 hrs.	Woodworth
Mount Holyoke	"Bach, Beethoven, and Wagner"	Introductory course	2 hrs.	Hammond



b. Beethoven

Columbia	"Beethoven"				
Harvard	"The life and works of Beethoven"				Mason Ballantine
Smith	"The life and works of Beethoven"	Primarily for graduates	2 hrs. 2 hrs.		Josten
Wellesley	"Beethoven and Wagner"	Sophomores and juniors	2 × 2 hrs.		Hammond
Western Reserve	"Beethoven and his contributions to classic and romantic music"	Advanced course	2 hrs. 3 hrs.		Shepherd

[See also Mount Holyoke, under I, 4a]

c. Brahms

Columbia	"Brahms"		2 hrs.		Mason
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[See also Harvard, under I, 3d]

d. Wagner

Amherst	"Music dramas of Richard Wagner"	Juniors	2 × 1 hr.		Bigelow
Indiana	"Wagner"		2 × 1 hr.		Geiger
New York	"Music dramas of Richard Wagner"		2 hrs.		Bernstein
Oberlin	"Wagner, the man and his music"		2 to 3 hrs.		Hall
Ohio State	"Wagner and the music drama"	Advanced under- graduates	1 quarter: hrs.		3

[See also Mount Holyoke, under I, 4a; Wellesley, under I, 4b; Wisconsin, under I, 1]

TABLE 3—Continued

INSTITUTION	COURSE	GRADE	TIME	LECTURER
<i>5. Supplementary courses devoted to special phases and forms</i>				
a. Folk and primitive music				
Notre Dame Pennsylvania	"Folk music" "Ethnological music"		2 × 1 hr. 2 × 2 hrs.	Beck
b. Polyphonic music				
Hamilton Pennsylvania	"Polyphonic music" "History of polyphony"		2 × 3 hrs. 2 × 2 hrs.	Shute Beck
c. Pianoforte music				
Columbia Cornell	"The pianoforte and its literature" "History of pianoforte literature"	Upperclassmen and graduates	2 × 2 hrs. 2 × 3 hrs.	Hough Haigh
New York	"Piano music up to and including Beethoven"		2 hrs.	Bauer
New York	"Nineteenth-century piano music"		2 hrs.	Bauer
[See also Wisconsin, under I, 1]				
d. Chamber music				
New York Princeton	"A general survey of chamber music" "History and appreciation of music" (Chamber music and advanced study of special forms)	Juniors	2 hrs. 2 × 3 hrs.	Bernstein Downes

[See also Wisconsin, under -I, 1]

e. Orchestral music

Bryn Mawr	"Third-year history and appreciation of music" (Symphonic music and modern music)		2 terms: $\frac{1}{2}$ unit	Alwyne and Wiloughby
Columbia Michigan	"Great modern symphonists" "The symphony"	Juniors and seniors	2 hrs. 2 hrs.	Mason Moore
Michigan	"Symphonic literature"	Juniors and seniors	2 hrs.	Moore
Mount Holyoke	"The symphony from Haydn to Mendelssohn"	Intermediate course	2 hrs.	Hammond
New York	"Orchestral works of Haydn, Mozart, and Beethoven"		2 hrs.	Bernstein
Pennsylvania	"The history of the symphony orchestra and smaller orchestral groups"		2 × 2 hrs.	McDonald and Folgmann
Wellesley	"Development of symphonic music since Beethoven"	Advanced course	3 hrs.	Sleeper

[See also Brown, under I, 5f]

f. Opera

Brown Indiana Missouri	"Opera and symphony" "Nineteenth-century opera" "Dramatic music through the 18th century"	Primarily for graduates	2 × 3 hrs. 2 × 1 hr. 2 to 5 hrs.	Ware Geiger Goldthwaite
Missouri	"Dramatic music, romantic and modern"	Primarily for graduates	2 to 5 hrs.	Goldthwaite
Vassar	"Opera"	Introductory	3 hrs.	Dickinson and Cheney
Wellesley Yale	"Development of dramatic music" "Dramatic music"	Advanced course	3 hrs. 2 × 2 hrs.	Sleeper Simonds

TABLE 3—Continued

INSTITUTION	COURSE	GRADE	TIME	LECTURER
5. <i>Supplementary courses devoted to special phases and forms—Concluded</i>				
g. Choral music				
Columbia Harvard	"The history of choral music" "The history and development of choral music"	Juniors and seniors	2 × 2 hrs. 3 hrs.	Beveridge Davison
Mount Holyoke	"The history of choral music"	Introductory course	2 × 2 hrs.	Fineke
Northwestern Ohio State	"Choral form and analysis" "History of choral music"	Advanced undergraduates	4 × 2 hrs. 1 quarter: 3 hrs.	Lutkin
h. Church music				
Boston Boston	"Church music" "The history and literature of church music"	Graduates	2 × 1 hr. 2 × 2 hrs.	Robinson Davis
Boston Boston	"Hymnology and the allied arts" "Advanced hymnology"	Graduates	3 hrs. 3 hrs.	Smith Smith
Catholic University Chicago	"Ecclesiastical music" "The history of music in Western Church"	Undergraduates	4 × 1 hr. 3 quarters: 4 or 5 hrs.	Smith
Kansas Northwestern Notre Dame	"Church music" "History of church music" "Gregorian chant"	Seniors	2 × 1 hr. 2 × 2 hrs. 2 × 1 hr.	Skilton Beltz Connerton

II. PHILOSOPHY  
1. *Aesthetics*

Columbia Teachers College	"Musical art"		2 × 2 hrs.	Dykema
Harvard	"Aesthetics" (The problems of aesthetics, especially those of music, from the point of view of empirical psychology)		3 hrs.	Pratt
Indiana	"Aesthetics: psychological basis of appreciation" (Especially for students in the School of Music and Department of Fine Arts)		2 hrs.	Book
Pennsylvania	"The aesthetics of music" (Music 8)	Sophomore standing	2 × 2 hrs.	Krummeich and assistants
Pennsylvania	"The aesthetics of music" (Music 11)	Sophomore standing	2 × 2 hrs.	Krummeich and assistants
Pennsylvania	"The aesthetics of music" (Music 12)	Seniors only	2 × 2 hrs.	Krummeich and assistants
Southern California	"Aesthetics and criticism of music"	Upper division	2 hrs.	Ussher
Vassar	"Aesthetics" (A study of the aesthetic experience from the point of view of psychology, the fine arts, music, poetry, and philosophy)	Advanced course	2 hrs.	Dickinson, Riley, Snyder, Tonks, and Washburn

2. *Psychology*

Columbia Teachers College	"Psychology of music"		2 hrs.	Whitley
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TABLE 3—Continued

INSTITUTION	COURSE	GRADE	TIME	LECTURER
<i>2. Psychology—Concluded</i>				
Columbia Teachers College	"Tests and measurements in music education"		2 hrs.	
Iowa State	"Psychology of music"		3 hrs.	Ruckmick
Michigan	"Psychology of music"		2 hrs.	Colby
Pennsylvania	"Tone psychology"		2 × 2 hrs.	Schumann
Rochester	"Introductory psychology" (Stresses those phases which are particularly applicable to the interests of music students)	Juniors and seniors	2 × 3 hrs.	
Rochester	"Psychology of music"		3 hrs.	
Stanford	"Psychology of music"	Upper division	1 quarter: 3 hrs.	Farnsworth
Syracuse	"Psychology of music"	Seniors	2 hrs.	Kwalwasser
[See also Harvard, Indiana, and Vassar under II, 1]				
III. SCIENCE (ACOUSTICS)				
Boston	"Physics" (Acoustics, including architectural acoustics. Offered in the College of Music)		2 × 2 hrs.	Kent and Taylor
Bryn Mawr	"Physical basis of music"			Huff



Columbia Teachers College Indiana Iowa	"Physical foundations of music" "Sound" (For students of music) "Acoustics" (Open only to those specializing in music, psychology, or speech) "Elementary acoustics" (Lecture with demonstrations on the scientific basis or harmony for students in the School of Fine Arts only) "Sound" (Designed for those interested in music) "Acoustics and orchestration" (Transmission of sound, the ear, pitch of musical sounds, resonance, co-vibration, or sympathy of tones, quality of musical sounds, vibration of strings, flutes, pipes, and reeds, combination tones, dissonance, relative harmoniousness of the consonant intervals, chords, temperament) "Acoustics" (Practical instruction in the acoustics of the voice and all orchestral instruments)	2 hrs. 1 hr. 3 hrs. 1 hr.	Stringham Foley Stewart Stimpson
Kansas			
Mount Holyoke		1 to 2 hrs.	Rusk
Southern California		2 hrs.	Pemberton
Syracuse		2 hrs.	Kwalwasser
Stanford	"Sound" (Primarily a study of the modes of vibration which occur in musical instruments) "Acoustics" (Designed particularly for students of music)	1 quarter: 3 hrs.	Brown
Vassar		2 hrs.	Carter

TABLE 3—*Concluded*

INSTITUTION	COURSE	GRADE	TIME	LECTURER
III. SCIENCE (ACOUSTICS)— <i>Concluded</i>				
Wellesley	"Sound" (Offered in coöperation with the Department of Music)	Intermediate course	3 hrs.	Hamilton, McDowell, and Davis
Wisconsin	"Sound" (Required of all music students)	Undergraduates	1 hr.	Winans
IV. PEDAGOGY				
[See also Columbia, under II, 2]				
1. <i>History of pedagogy</i>				
Wisconsin	"History of public school music"		2 hrs.	Gordon
2. <i>Pedagogy of history</i>				
Columbia Teachers College New York	"Teaching history of music"		3 hrs.	Stringham
	"Teaching music history: epochs in history"		2 × 2 hrs.	Bailey
3. <i>Pedagogy of theory</i>				
Columbia Teachers College Missouri	"Methods and materials for teaching theory of music"		2 or 3 hrs.	Murphy
	"The teaching of theory"	Upperclassmen and graduates	2 × 1 hr.	Goldthwaite
New York Rochester	"Pedagogy of theory"		2 × 2 or 3 hrs.	Jones
	"Pedagogy of theory"	Graduate course	2 × 2 hrs.	

*Indiana University*

Music 35. "Research in some phase of public school music." Open only to graduate students. 2 terms, hrs. and credit to be arranged. Professor Birge.

*State University of Iowa*

Music 117-118. "Musical literature." Primarily for graduates, by permission. Credit to be arranged. Professor Clapp and assistant. "Individual intensive study of selected composers and their compositions, with opportunity for repeated hearings of suitable mechanical reproductions of classical and modern orchestral and chamber music. May be repeated for credit."

Music 211-212. "Research in music." Open only to advanced students with permission of head of department. Hours to be arranged. Professor Clapp and staff. "Research problems in music."

Music 231-232. "Research in music education." Open only to advanced students with permission of head of department. Hours to be arranged. Professor Clapp and staff.

*University of Kansas*

Music 361-362. "History of music." For graduates. 3 hrs. a term. Professor Skilton. "Seminar and research, along special lines of development of musical forms, to be embodied in a thesis."

*University of Michigan*

B205. "Seminar." Designed for graduates only. 2 hrs. Professor Moore. "Problems in the history and criticism of music. This course is designed for those who are preparing to do original work in the analysis and criticism of specific fields of music literature. For purposes of comparison, a knowledge of the fields of painting, sculpture, architecture, poetry, etc., is desirable. The student should have had or should elect during the same semester a course in aesthetics. Prerequisites: A working knowledge of the history and form of musical literature."

C201-202. "Special problems in organization of high school music curricula." 2 X 2 hrs. Professor Mattern. "This course is designed for graduate students, but may be elected by experienced supervisors and instructors in high school music. Discussions and comparative study of music courses, their aims and relations to other high school subjects. Materials for chorus, band, and orchestra."

*Michigan State College*

Music 408. "Aesthetics." For seniors. 3 quarters of 2 hrs. each, about 4 hrs. Mr. Farwell. "Individual research under direction, upon an

assigned subject dealing with a chosen field in music and the other arts. The preparation of a bibliography and of oral reports leading to written theses. The studying of the relationship between the arts. The formation of a plan for future study and written criticism of concerts."

#### *University of Missouri*

Music 225-226. "Musical research and criticism." Primarily for graduates. Hours and credit to be arranged. Professors Quarles and Goldthwaite.

Professor Quarles wrote in December 1929: "The course in 'Musical research and criticism,' while offered, has never been given for the reason that we have only begun to give graduate work in music during the past two years."

#### *Northwestern University*

Music C4. "Seminar." For graduates.  $2 \times 2$  hrs. Professor Beltz. "First semester—extensive reading and research in biographical, historical, and critical writings on music. Second semester—the work of the first semester continued and extended leading to thesis."

Music F3. "Aesthetics and criticism." Open to seniors only. 2 hrs. Professor Beecher. The announcement of this course in the catalogue of the School of Music at Northwestern agrees with that quoted above under Michigan State, Music 408.

Education C81. "Special problems." 2 hrs. Professor Beattie. "Various fields of study in the field of public school music chosen by individual students for investigation and report. Open only to advanced students or those with several years of teaching experience."

#### *Ohio State University*

Music 650. "Minor problems." For advanced undergraduates, by permission. 1 to 5 credit hrs. a quarter.

Professor Hughes wrote in December 1929: "The course . . . in minor problems is one commonly used as the basis of the Master's thesis. It is possible for the student to repeat the course, and it is ordinarily expected that he will continue work along one special line during the year of his residence. Of course, the Master's thesis is not considered an especially constructive piece of work but more of an investigation into unfamiliar territory, and a paper covers the results."

Ohio State now offers a similar course expressly for graduates, Music 802.

#### *University of Pennsylvania*

Music 101. "Seminar in medieval musicology." Graduate course.  $2 \times 1$  hr. Professor Beck. "Palaeographic training in deciphering mediae-

val musical notations of songs occurring in Latin, French, Provençal, Italian, Spanish, English, and German manuscripts from the twelfth to the fourteenth centuries."

### *Smith College*

Music 44. "Special topics in the history, aesthetics, and criticism of music." For graduates, by permission.  $2 \times 2$  hrs. Professor Locke.

Professor Welch wrote in December 1929: "Music 44 has been given continuously for about ten years, except during my sabbatical absence and another year when I had a heavy teaching schedule. Some years there has been only one student. This year the enrollment is larger than ever before: there are four graduate students and three seniors. . . . We are working this year in the classical period. Our plan of study has included a brief survey of social and political life in the eighteenth century, of the musician's place in society and his relations to his patrons and public (this derived as far as possible from letters, journals, and contemporary accounts). Teachers from other departments have lectured on the movements in literature, in painting, sculpture, and architecture. . . . This course may be repeated for credit, and it is possible either to continue a previous line of study or to take up a fresh problem."

### *Tufts College*

Music 38-25.  $2 \times 3$  hrs. Professor Lewis. "Studies in one or more of the following subjects: canon, fugue, orchestration, form, free composition, musical history, musical criticism. Requirements as to previous studies in music and in foreign languages will be given on application to the instructor."

Professor Lewis wrote in December 1929: "Our course Music 38-25 might be called a general catch-all for the few students who desire to carry on advanced or graduate work in any of the fields mentioned. Being a college with no intense university ambitions, we can be said only to open the way toward musicological study. We have been able, in several cases, at least to give an advanced student an idea of what real scholarship in musicological study means."

### *Vassar College*

Music 340. "Evolution of musical materials." Open to juniors and seniors.  $2 \times 4$  hrs. Professor Dickinson. "Historical, critical, and aesthetic studies, tracing the development of musical styles, forms, and vocabulary."

Music 450a. "Criticism." Advanced course. 2 hrs. Professor Dickinson. "Principles of musical criticism, and their application in concert criticism and the critical essay."



Music 455b. "Elements of musicological method." Advanced course. 2 hrs. Professor Dickinson.

Music 500. "Independent study." Open to seniors, by permission.  $2 \times 1$  to 6 hrs.

Professor Dickinson wrote in December 1929: "Vassar College offers four courses dealing in as advanced a way as seems possible to undergraduates with the historical and critical aspects of music: (1) Course 340, numbering from twelve to twenty-five students, in which an introduction to musicological problems is given and the student encouraged to develop methods of observation. (2) Course 450a, in which the results of this work are applied specifically in written criticisms of concerts and in essays. (3) Course 455b, which formulates rudimentarily the methods and scope of musical research, familiarizes the student through bibliographic studies with the chief secondary sources, and applies these resources experimentally. (4) Course 500, which permits competent students to pursue an elementary form of research on some special topic, an interest in which has been developed by the previous work. The teacher meets the student individually for conferences at irregular intervals, and the project often extends over the whole year before finally formulated results are required. The plan has been in effect for two years. The following subjects are typical of those handled by these undergraduates: "The German Lied before Schubert," "A differentiation of the polyphonic processes of Palestrina, Bach, Wagner, and Schönberg," "An interpretation of the Elizabethan period through its music," "A distinction between the processes of music-drama and the symphonic poem." This course is nominally available only to seniors, and there is therefore no occasion for its repetition by the same student. The course is offered regularly and the interest in such study is increasing, but the opportunity for it has to be limited through considerations of staff."

"It is to be noted that these four courses have as a preliminary foundation both historical and theoretical work."

At Vassar, instruction in musicology for candidates for the M.A. degree specializing in history or historical theory is informal and will be discussed in the section of this report devoted to degrees for work in musicology.

#### *University of Washington*

Music 204-206. "Research." For graduates only. 3 quarters, credits (maximum 12) to be arranged. Professor Newenham. "Problems in music education."

#### *Wellesley College*

Music 312. "Critical studies in musical history." Open to graduates and to approved seniors who have completed certain specified courses. 2

× 3 hrs. Professor Hamilton. "The course attempts to give training in musical investigation. To each student will be assigned some special problem in musical history, musical form, and the like, on which she reports progress from week to week in the seminar."

*Western Reserve University*

Music 511-512. "Research in music education." For graduates. 2 × 3 hrs. Professors Morgan and Krone. "Open to a limited number of qualified students who may conduct individual researches in the field of music education and who have completed certain specified courses. Consent of the instructor is required. Choice of problem will depend upon the student's background and opportunities for investigation, and may cover any of the divisions of music education."

*University of Wisconsin*

Music seminar. Required of all candidates for the M.A. degree in music. Subjects not treated in the regular courses are taken up.

Music 200. "Research in the history of music." For graduates. 2 × 2 hrs. Professor Mills.

*Yale University*

The following seminar courses are provided for qualified students and may be elected by permission of the instructor. Hours to be arranged.

Music 105b. "Modern French and English music." Open to 4th and 5th year students only. 1 term. Professor Simonds.

Music 106a. "The Bach church cantatas." Open to 4th and 5th year students only. 1 term. Professor Simonds.

Protestant church music. Professor Baumgartner.

Bibliography of music. 1 hr. Miss O'Meara.

## 6. Summary.

The advanced lecture and seminar courses listed and described above indicate, on the one hand, a widespread and many-sided interest in the problems of musicology on the part of the American university—an interest that has no doubt increased materially during the past ten years; on the other hand, a certain lack of coördination, coupled with a marked tendency to emphasize the cultural aspects of the subject at the expense of the scientific. While historical studies occupy the foreground, these are as a rule

more concerned with the music of the eighteenth and nineteenth centuries, that is, with the repertory of the present-day concert hall and opera house, than with that of earlier periods, equally important from the historical point of view. Insofar as it is possible to judge from printed catalogues and announcements, the fundamental problem of method is stressed only at Cornell and Vassar. Only Vassar and Yale appear to recognize the importance of introductory bibliographic studies. American music is barely touched on—from the historical point of view only at Northwestern, where Professor Beltz discusses “American colonial music problems” in connection with his course in the history of church music. Yet every serious student of the subject realizes that no entirely adequate history of American music can be written until indispensable preliminary studies, best undertaken by graduate students, shall have been completed. The field of comparative musicology, one in which American investigators have particularly distinguished themselves in the past, is almost universally disregarded, even at universities where extensive ethnological collections are readily accessible. Among the fifty institutions covered by this survey there appear to be very few that offer the student intending to devote himself to musicology the complete, well-balanced undergraduate training in music on which his necessarily specialized graduate work must rest.

## B. DEGREES FOR WORK IN MUSICOLOGY

### 1. Introduction.

According to the report of the survey referred to in the first section of this study (that undertaken by the National Research Council in Music Education), work in music may now be credited toward the Master’s degree in thirty-three American universities and colleges,<sup>1</sup> four of which also accept work in music toward the degree of Ph.D.<sup>2</sup>

<sup>1</sup> *Survey*, pp. 6, 50-73. The degrees offered are: Master of Arts (21), Master of Music (7), Master of Science (3), Master of Fine Arts (1), and Master of the Science of Education (1); the institutions granting them are:

Earlier figures on the crediting of work in music toward the advanced degrees are unfortunately incomplete, making it impossible to show the exact rate of increase in this practice during the past ten years. The questionnaire used in 1919 and 1920 as the basis of a study by a joint committee of the National Educational Association, the Music Teachers National Association, and the Music Supervisors National Conference, under the direction of the Bureau of Education, was not designed to cover the advanced degrees, and the earlier report mentions only one institution crediting graduate work in music—the University of Michigan, which was then offering both the Master of Arts degree and that of Doctor of Philosophy to music students. During the past ten years, however, the number of institutions accepting work in music toward the degree of Bachelor of Arts has more than doubled, as is evident when we compare the 1930 figures for this degree<sup>1</sup>—371 out of 594, or about 62 per cent.—with those given in 1921 for the degrees of Bachelor of Arts and Bachelor of Science combined<sup>2</sup>—112 out of 419, or about 27 per cent. We should be justified in assuming that the increase in recognition given to graduate work in music has been no less rapid.

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Beloit College, Boston University, Bryn Mawr College, the University of California, Catholic Sisters College, the College of the City of New York, Columbia University (Teachers College), Denison University, Harvard University, the State University of Iowa, the University of Missouri, New York University, Northwestern University, the University of Notre Dame, Oberlin College, the University of Pittsburgh, Pomona College (Claremont College), Radcliffe College, the University of Rochester (the Eastman School of Music), St. Mary's College (Notre Dame, Ind.), Smith College, the University of South Dakota, the University of Southern California, Syracuse University, Tufts College, Vassar College, the University of Virginia, the State College of Washington, the University of Washington, Wellesley College, Wheaton College, the University of Wisconsin, and Wittenberg College.

<sup>2</sup> Columbia University (Teachers College), Harvard University, the State University of Iowa, and the University of Missouri.

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<sup>1</sup> *Survey*, p. 6.

<sup>2</sup> *Present state of Music Instruction in Colleges and High Schools, 1919-20* (Bureau of Education, Bulletin, 1921, no. 9), p. 6.



It would be a mistake, however, to interpret such an increase as evidence of a correspondingly increased interest in research and investigation on the part of music students. No small part of this increase is due to the insistence of state boards of education on college-trained supervisors and teachers of music in the schools and to the preference shown by conservatories and university schools of music to college-trained candidates for positions on their faculties.<sup>1</sup> At some institutions, moreover, the granting of advanced degrees in music is restricted, expressly or in effect (that is, through the limitations of the curriculum), to students majoring in "applied music," musical composition, or the purely vocational aspects of music education.

## 2. Scope of the investigation.

In the first section of this report we have tried to distinguish between instruction in music and instruction in musicology. A similar distinction between degrees in music and degrees in musicology will have to be made here. Before this is attempted, however, it will be well to point out that we are concerned solely with advanced degrees for graduate work; undergraduates do not ordinarily major in musicology, and such scientific and historical work in music as they may accomplish will scarcely warrant our widening the scope of the present investigation to include the Bachelor's degree.

## 3. Present practice in granting advanced degrees.

Of the thirty-three institutions mentioned in the 1930 survey as crediting work in music toward advanced degrees three may be eliminated at once. At the College of the City of New York, the College of Liberal Arts and Sciences (within which all instruction in music is given) has no organized graduate department; Denison University is strictly an undergraduate school; the University of Pittsburgh, as has already been noted, gives no

<sup>1</sup> cf. Harold L. Butler, "Why Degrees for Teachers?" *Musical Courier*, CIII (1931), no. 13, p. 49.



instruction in music whatever. On the other hand, certain additions and corrections may be made in the list given above (p. 34, notes 1 and 2). Work in music may also be credited toward the Master's degree at Kansas, Michigan, Ohio State (where a major in the history of music is expressly provided for), and Western Reserve; toward both advanced degrees at Cornell, Indiana, and Rochester. And at Columbia the Master's degree is open to students in the Department of Music as well as to Teachers College students. It appears, then, that there are in all thirty-six American universities offering advanced degrees for work in music (or accepting work in music toward the advanced degrees).

Twenty-six of these are included among the fifty institutions considered at length in the first section of this report. Reference to the summary of advanced work in musicology given there (p. 13) and to the systematic tabulation of the advanced lecture and seminar courses which follows it (pp. 16-28) shows, however, that only twenty of the twenty-six are at present offering work in musicology (as defined above, pp. 9-10) primarily intended for graduates. At the others, graduate work in music appears to be exclusively in "applied music" or in musical composition (as at Southern California, for example), or limited in effect to these branches and to the purely vocational aspects of music education (as at Oberlin, where only one advanced course in musicology, primarily for undergraduates, is offered).

Of the ten remaining universities, not included among the fifty institutions referred to above, only Radcliffe (where the program offered is practically the same as that at Harvard) appears to call for consideration here.

In short, if our distinction between instruction in music and instruction in musicology be granted, and the offering of graduate instruction in musicology be accepted as the criterion, there appear to be in all twenty-one American universities offering advanced degrees for work in musicology (or accepting work in musicology toward the advanced degrees).<sup>1</sup>

<sup>1</sup> The degrees offered are: Master of Arts, Master of Science, Master of Education, Master of the Science of Education, Master of the Science of

#### 4. Inconsistencies of the present practice.

It seems highly desirable that the various Master's degrees now being conferred for graduate work in music be somewhat more sharply differentiated than is at present the case. The conferring of the degree of Master of Music, the advanced degree corresponding to the degree of Bachelor of Music, is frequently restricted to students of "applied music" and musical composition. Much confusion would be avoided if this restriction were made absolute. The conferring of the degrees of Master of Arts and Master of Science, for which Bachelors of Music may not ordinarily be candidates, could then be limited to students specializing in the historical and scientific aspects of music, and in music education.<sup>1</sup>

Reference may be made, in this connection, to the work of the National Association of Schools of Music, an organization which aims to bring about the general adoption of standard minimum curricula leading to the degrees of Bachelor and Master of Music. In a similar way it might be possible to bring about the general adoption of more uniform requirements for the advanced degrees in musicology and, at the same time, to raise the standards of musicological instruction in this country to the level of our other graduate studies.

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Religious Education, Master of Fine Arts, and Doctor of Philosophy; the institutions granting them are: Boston University (M.A., M.Ed., M.Rel. Ed.), the University of California (M.A.), Columbia University (M.A., M.S., Ph.D.), Cornell University (M.A., Ph.D.), Harvard University (M.A., Ph.D.), the State University of Iowa (M.A., Ph.D.), Indiana University (M.A., Ph.D.), the University of Kansas (M.S.Ed.), the University of Michigan (M.A., M.Mus.), the University of Missouri (M.A., Ph.D.), Northwestern University (M.Mus., M.S.Ed.), Ohio State University (M.A.) Radcliffe College (M.A.), the University of Rochester (the Eastman School of Music) (M.A., M.Mus., Ph.D.), Smith College (M.A.), Tufts College (M.A.), Vassar College (M.A.), the University of Washington (M.F.A.), Wellesley College (M.A.), Western Reserve University (M.A.), and the University of Wisconsin (M.A., M.A. in Mus. Ed.).

<sup>1</sup> cf. C. H. Mills, "Types of College Curricula and Their Appropriate Degrees," *MSNC Proceedings*, XXIII (1930), 111-115, where it is urged that more academic work be included in the requirements for the Bachelor of Music degree.

The surprising lack of uniformity that characterizes these requirements at present is well illustrated in the following summary of the requirements for the Master's degree adopted by three of our leading university schools of music—the departments of music at Vassar College and Ohio State University, and the Eastman School of Music at the University of Rochester. No criticism of any one of these plans is intended. The objection is not to the courses of study in themselves, but rather to the conferring of one and the same degree for the carrying out of programs so entirely different in character.

#### *Vassar College*

Preliminary requirements for the degree of Master of Arts in music (in addition to the requirements of the College): two years of harmony, one of counterpoint, one of music history, and three of credited work in applied music; ability to read chamber music scores and to use French and German as a tool; and, for students whose major interest is history or historical theory, one year of form and harmonic analysis and one of advanced historical study.

Requirements for the degree: for students whose major interest is history or historical theory, bibliographical studies, a thesis involving the methods of musical research, and an oral examination in the field of the thesis.

Correlative studies: in place of not more than one quarter of the work outlined above, sufficiently advanced students may substitute the study of an applied branch, or courses or independent study in a field closely related to that of the thesis.

#### *Ohio State University*

Requirements for admission to graduate work in music: 115 hrs.<sup>1</sup> in academic courses, including 10 in English, 10 in European history, 5 plus in psychology, and 10 in biological science; 60 hrs. of theory of music; 15 hrs. of applied music; and, for students specializing in the history of music, an additional 5 hrs. in European history, reading knowledge of either French or German sufficient for purposes of research, acquaintance with piano literature, satisfactory performing ability on that instrument, and advanced status in instrumentation, composition, or criticism.

Requirements for the degree of M.A. in the history of music: 90 hrs., including 6 in European history, 15 in the history of the fine arts, 6 in

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<sup>1</sup> "Quarter" hrs.

foreign language (if German is presented as entrance credit, French is indicated, or vice versa), and 17 to 29 plus in music.

*Eastman School of Music (University of Rochester)*

Candidates for the Master's degree must have received the Bachelor of Music degree (or the Bachelor of Arts degree with concentration in music) from the University of Rochester or from another institution of equal standing, or they must present satisfactory evidence that they have received training equivalent to that required by the University of Rochester for the Bachelor of Music degree (or the Bachelor of Arts degree with concentration in music).

The suggested curriculum for the M.A. or M.Mus. degree in musicology comprises 10 hrs. in musicology, 4 in counterpoint or composition, 4 in orchestration, 6 in applied music, with 6 hrs. credit for a thesis. Students who have had any of these subjects or their equivalents may elect other musical or academic studies with the approval of the Director. A reading knowledge of at least two modern languages other than English (ordinarily German and French) is required of candidates for the Ph.D., but not of those for the M.A. and M.Mus. degrees.

## 5. Analysis of graduate work actually accomplished.

More precise information bearing on the question of degrees for work in musicology is obtained when we inquire, not into the types of degrees conferred and the number of institutions conferring them, but into the quantity and character of the work in musicology actually accomplished by candidates for these degrees, as shown in their dissertations.<sup>1</sup> Nor need such an inquiry be confined to the work of candidates majoring in music, for, as Professor Stanley has pointed out, numerous contributions of real importance to musical knowledge have been made by graduate students working in other fields. These contributions, some of them presented at universities where music is not as yet officially recognized as a graduate subject, have quite as good a claim to consideration as work in musicology as have studies in purely musical history or science.

<sup>1</sup> cf. Albert A. Stanley, "Graduate Work in Music in America," *Proceedings of the Musical Association*, XXXVI (1911-12), 117-139; Carl Engel, "The Pursuit of Musicology," *Musical America*, XXXVI (1922), no. 22, pp. 3, 22; Peter W. Dykema, "Higher Degrees in Music Education," *MTNA Proceedings*, XX (1925), 64-79.



In the belief that a fairly comprehensive bibliography of graduate work in musicology will prove more informative than approximate figures or general statements drawn from catalogues and announcements, an attempt has been made to list a reasonable number of the graduate theses dealing directly or indirectly with music, accepted at American universities since 1919. This list, based on official records,<sup>1</sup> and on information received from the universities themselves, is of necessity far from complete. It should, however, be sufficiently representative to indicate the several trends of American graduate work in music and to show where emphasis is being placed.

Twenty-one institutions are represented in the bibliography, which includes 167 titles. 135 are Masters' essays; 32 are Doctoral dissertations. 39 deal with problems in the psychology of music; 37 deal with philological problems touching on music; 28 are essays in musical history or criticism; 27 are biographical or analytical studies of individual composers; 19 are concerned with music education; 12 fall into other categories (theology, physiology, history, aesthetics, ethnology, physics); 6 remain unclassified. Only 31, or about 18 per cent., appear to have been published, usually in full, sometimes in abstract.<sup>2</sup> Of these 31, 20, or about 65 per cent., are in the field of psychology, which is well covered by special periodicals.

## 6. Summary.

No opinion is offered regarding the quality and value of this work, though such specimens as have come to the attention of the compiler of this report have been, for the most part, respectable, and in some instances, highly interesting contributions. Somewhat disconcerting, however, is the following, quoted from a

<sup>1</sup> The annual lists of the American doctoral dissertations in print, prepared at the Library of Congress (1919-29); the summaries and bibliographies of theses and registers of graduates published at Harvard (1925-28), Columbia (1919-30), Iowa State (to 1928), and the University of Chicago (to 1927); and the periodic lists of theses in the catalogues, year books, reports, and announcements issued by certain of the larger universities.

<sup>2</sup> The titles of published theses are printed in the bibliography in italics.



Master's essay of 6,000-odd words, an analytical study of two of Bach's major works for the organ: "One leaves the study of this composition with the feeling that Bach certainly knows what he wishes to say and that he knows how to say it."

As regards the choice of subject, the number of titles bearing on American music is disappointing. Aside from research in American folk-song, presumably sponsored by Departments of English, and analytical studies of MacDowell's music, work in this field is limited to four Master's essays, three by Columbia University students outside the Department of Music, one by a student at Iowa State. Certain of the subjects listed seem rather too broad for thesis topics. Critical studies of the entire life and complete works of composers already the subjects of a formidable literature are not likely to be of much value to the students who are obliged to undertake them or to musical knowledge in general. A consistent plan is that adopted at the Eastman School of Music, where the majority of the recent Masters' essays deal with the harmonic equipment of individual composers. This plan, if continued, should in time provide material for an original study of the evolution of harmonic technic.

Generally speaking, the range of subjects assigned to students specializing in music is not wide. Professor George S. Dickinson, of Vassar, writes: "[At Vassar] an outstandingly well-equipped student in music history is reasonably certain of assistance in the continuation of her work for a year or two. Our greatest problem is to know where to send such students, so that they can develop their particular interests. We have found most institutions in this country offering graduate work to be so biased as to the type of subject allowed that the student is thwarted. Research in the earlier periods is discouraged because there are usually no members of the staff ready to handle the work, and contemporary subjects are frowned upon through prejudice." The American Council of Learned Societies, through its Committees on Musicology and on Fellowships and Grants, can do much to correct the unsatisfactory situation of which Professor Dickinson complains.

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SOME THESES BEARING DIRECTLY OR INDIRECTLY ON MUSIC, ACCEPTED AT  
AMERICAN UNIVERSITIES SINCE 1919

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*University of California*

Falkenstein, Stanley Milton. The development of the modern opera house. (M.A., 1926.)

Grant, Phil Stringham. The songs of the "Forty-niners:" a collection and survey. (M.A., 1925.)

Haydon, Glenn. The evolution of the woodwind section of a modern orchestra. (M.A., 1921.)

McAdams, Nettie Fitzgerald. Folk-songs of the American Negro: a collection of unprinted texts preceded by a general survey of the traits of negro song. (M.A., 1924.)

Montgomery, Guy. Studies in primitive folksong. (Ph.D., 1921.)

Ruddick, Jay Leon. The evolution of the structure and technique of the brass instruments of the modern orchestra. (M.A., 1922.)

Steward, Julian Haynes. The tambourines and shamanism, with notes on other types of drums. (M.A., 1926.)

Unna, Sarah. A study of the comic in music. (M.A., 1925.)

Weidemann, Ethel Pearl Walter. The inheritance of musical talent. (M.A., 1922.)

*University of Chicago*

Kranz, Frederick William. Sensitivity of the human ear as a function of pitch. (Ph.D., 1922.)

*University of Cincinnati*

Diserens, Charles Murdock. *The influence of music on behavior.* (Ph.D., 1926.) Princeton, Princeton University Press, 1926.

*Columbia University*

Adler, Mortimer Jerome. *Music appreciation: an experimental approach to its measurement.* (Ph.D., 1929.) Reprinted from *Archives of Psychology*, no. 110. New York, 1929.

Allen, Leroy Walton. The evolution of the art of arranging music for the American wind-band. (M.A., 1926.)

Altenhein, Margarete. The relationship between Richard Wagner and E. T. A. Hoffmann as revealed in "Tannhäuser und der Sängerkrieg auf Wartburg" and "Die Meistersinger von Nürnberg." (M.A., 1931.)

Bacon, Evelyn Gough. *The effects of practice on judgments of absolute pitch.* (Ph.D., 1920.) Reprinted from *Archives of Psychology*, no. 47. New York, 1922.

Baldwin, Lillian Luverne. Franz Schubert; his unique contribution to art. (M.A., 1928.)

Barrett, Anna Raymond. The development of the English hymn in the seventeenth century. (M.A., 1930.)

Becht, Helen Miller. Environment and the creative mind at Peterborough, N. H. (M.A., 1926.)

Becker, Charlotte Wilhelmine. Luther's hymns. (M.A., 1919.)

Brandenburg, Arthur Henry. Instrumental music in the public schools. (M.A., 1923.)

Brink, Louise. *Women characters in Richard Wagner, a study in "The Ring of the Nibelungen."* (Ph.D., 1924.) New York and Washington, Nervous and Mental Disease Publishing Company, 1924.

Bullis, Carleton Henry. The study of harmony pursued in accordance with modern educational aims. (M.A., 1926.)

Burke, Dorothy A. Thomas Campion, poet and lutenist-composer. (M.A., 1924.)

Burkholder, Alice Evelyn. The teaching of the theory of musical composition in secondary schools. (M.A., 1926.)

Cargill, Oscar. *Drama and liturgy.* (Ph.D., 1930.) New York, Columbia University Press, 1930.

Clements, Caroline. Old English and Scottish ballads in the southern Appalachian mountains. (M.A., 1925.)

Coleman, Satis N. *A children's symphony, as developed in the creative music classes of Lincoln School of Teachers College.* (Ph.D., 1931.) New York, Lincoln School of Teachers College, 1931.

Conklin, Elizabeth D. Hymns and hymn singing in the colonies. (M.A., 1927.)

Cooper, Lois Wadsworth. Musical instruments and literature in England up to 1500. (M.A., 1928.)

Coopersmith, Jacob Maurice. The influence of the virtuoso on the history and literature of music. (M.A., 1930.)

Danielowitz, Henry. An inquiry into the development of the polyphonic style of Ludwig van Beethoven. (M.A., 1929.)

Dare, Florence C. The problem of music education in its relation to the curriculum. (M.A., 1927.)

Decker, Bernice Virginia. Psychological effects of major and minor music. (M.A., 1921.)

De Revere, Mary Lydia. Public interest in music on the eve of the American revolution. (M.A., 1925.)

Douglas, Mrs. Martha Alter. The development of the variation form in instrumental music from sixteenth-century tablature music through the music of Beethoven. (M.A., 1931.)

Eberly, Lawrence Edward. Part vs. whole method in memorizing piano music. (M.A., 1921.)

Evans, Willa McClung. *Ben Jonson and Elizabethan music*. (Ph.D., 1929.) Lancaster, Pa., Lancaster Press, Inc., 1929. [Also M.A., 1923.]

Fitz-Gerald, Benedict. Neumatic notation; its musicological significance, with an account of the musicographical contributions of the Benedictines. (M.A., 1929.)

French, Eilene. A study of realism in literature and in music. (M.A., 1920.)

Gamble, Gertrude. A report on the summer music camp as a factor in music education. (M.A., 1931.)

Gildersleeve, Glenn. A study of educational testing as applied to music. (M.A., 1922.)

Grose, Lois Margaret. The music of the masque. (M.A., 1931.)

Hall, Frederick. A proposed foundation for the development of school, church, and community music for the Negro in the rural south. (M.A., 1931.)

Heinrich, Sister Joan of Arc. Dramatic action in Wagnerian drama and in the Romance drama. (M.A., 1931.)

Hendricks, Helen Elizabeth. The rhythmic element in church music. (M.A., 1926.)

Hoover, Elenore L. A study of Conrad Beissel's *Turtel-Taube* of 1747, with photostats and a translation of part of the original text. (M.A., 1931.)

Horney, Anna Louise. A study of the derivation and nature of polyphony in the symphonies of Johannes Brahms. (M.A., 1930.)

Huff, Sarah Buchanon. The orchestration of Richard Strauss. (M.A., 1920.)

Jameson, Hallie Lee. What does the cowboy tell about himself in his own songs? (M.A., 1923.)

Kowalsky, Humphrey Thomas. Ukrainian folk songs. (M.A., 1921.)

Littlejohn, Elfreda. The professional treatment of music in teachers' colleges. (M.A., 1929.)

Long, Elizabeth. Sir W. S. Gilbert; the Savoy operas in relation to their time. (M.A., 1920.)

Maier, Theresa. The effects of programme music on aesthetic principles. (M.A., 1921.)

McCormick, Katherine Mary. Notes on the contact of music with literature in 19th century England. (M.A., 1927.)

Mead, George Benjamin. The religious impulse in western music. (M.A., 1925.)

Milt, Harvey Harry. An experimental investigation into the nature of the appreciative experience of music. (M.A., 1930.)

Mosher, Raymond Mylan. *A study of the group method of measurement of sight singing*. (Ph.D., 1926.) New York City, Teachers College, Columbia University, 1925.



Parker, James Reid. The social satire in the Savoy operas. (M.A., 1931.)

Paustian, Cornelia Munz. The music of India. (M.A., 1930.)

Plotkin, Eva G. An experimental study of the factors involved in the appreciation of standard music. (M.A., 1931.)

Pollins, Harvey A., Jr. Modal influences in modern music. (M.A., 1927.)

Rhodes, Williard Nile. Stravinsky's "Le sacre du printemps"; a critical analysis. (M.A., 1926.)

Robinson, Edward. Some modern English composers. [Delius, Holst, Vaughan Williams.] (M.A., 1926.)

Russo, Joseph Louis. *Lorenzo Da Ponte, poet and adventurer*. (Ph.D., 1922.) New York, Columbia University Press, 1922.

Salter, Lewis Spencer. The memorizing of piano music. (M.A., 1923.)

Slater, Elizabeth Jean. Dissonance through polyphony as illustrated in J. S. Bach's organ works. (M.A., 1930.)

Stenhouse, Mae. The character of the opera liberetto according to Quinault. (M.A., 1920.)

Stierle, Erna. Berlioz, the writer musician. (M.A., 1927.)

Stilwell, Katherine Harriet. The musical life of Spain as reflected in the novel of the Siglo de oro. (M.A., 1929.)

Stolz, Samuel Stuyvesant. The life and works of John Gay. (M.A., 1929.)

Streep, Rosalind. A comparison of white and negro children in rhythm and consonance. (M.A., 1930.)

Taerner, Theodore A. Agencies for the advancement of music appreciation in the United States. (M.A., 1927.)

Thorn, Alice G. How shall individual differences in music ability affect kindergarten procedure? (M.A., 1925.)

Tyson, Myra Catherine. Pamphlets in the *Querelle des Bouffons*. (M.A., 1930.)

Wachtell, Alice S. Frederick Delius and his two major choral works. (M.A., 1931.)

Way, Robert Dickinson. The symphonies of Anton Bruckner. (M.A., 1930.)

Wood, Frank Higley. The influence of music in Franz Grillparzer's life and works. (M.A., 1926.)

Woodruff, Marguerite Elizabeth. Negro folk-songs; their origin and Dvorak's use of them. (M.A., 1920.)

Work, John W. The folk songs of the American Negro. (M.A., 1931.)

#### Cornell University

Barbour, James Murray. *Equal temperament: its history from Ramis (1482) to Rameau (1737)*. (Ph.D., 1932.) Abstract: Ithaca, N. Y., 1932.



Headings, Mildred Jean. Official control of music during the French revolution. (M.A., 1931.)

Johnson, Ella Victoria. The development of musical form in exotic music. (M.A., 1926.)

Le Baron, Harrison Denham. A study in tonality. (M.A., 1926.)

Wilson, Mildred Fay. The English lute ayre and its monodic forerunners. (M.A., 1927.)

Woodard, Mary. The theory of the musical appreciation of Marcel Proust. (M.A., 1926.)

#### Harvard University

Carpenter, James Madison. Sea songs and chanties. (Ph.D., 1929.)

Hughes, Royal Delaney. *The French influence on Bach*. (Ph.D., 1926.) *Summaries of Theses* (Harvard University), 1926, pp. 199-201.

Zener, Karl Edward. *The perception of finality in tonal sequences as determined by pitch*. (Ph.D., 1926.) *Summaries of Theses* (Harvard University), 1926, pp. 227-231.

#### Indiana University

Neal, Mabel Evangeline. Brown County songs and ballads, collected and annotated. (M.A., 1926.)

#### State University of Iowa

Blackburn, Frances Mueller. The influence of Gay's *Beggars Opera* on the drama of the 18th century. (M.A., 1926.)

Bonar, Eleanor Jean. A collection of ballads and popular songs, Iowa and Appalachian. (M.A., 1930.)

Brennan, Flora Mercer. *A preliminary study of the relation between musical capacity and performance*. (Ph.D., 1923.) *Studies in Psychology*, IX (1926), 190-248, with title: "The relation between musical capacity and performance."

Church, Charles Fremont. A survey of musical knowledge in grades four to twelve. (M.A., 1926.)

Culver, Jessie Cathryn. A comparison of the value of learning a musical composition as a whole or by parts. (M.A., 1923.)

Forbes, K. V. A. A chapter from the story of early Vermont music. (M.A., 1927.)

Fuhrmann, Zita Ann. A comparison of selected compositions of Edward MacDowell with reference to stylistic growth and development. (M.A., 1926.)

Gailey, Gertrude. A comparison of selected compositions of Edward MacDowell with reference to stylistic growth and development. (M.A., 1926.)

Gaw, Esther Allen. *A survey of the musical talent in a music school.* (Ph.D., 1919.) *Studies in Psychology*, VIII (1922), 128-156.

Gray, Giles Wilkeson. An experimental study of the vibrato in speech. (Ph.D., 1926.)

Herzberg, Adolph Arthur. The recording and interpretation of a vocal rendition of "Annie Laurie." (M.A., 1923.)

Kwalwasser, Jacob. An experimental study of pitch, intensity, and time in the crescendo. (M.A., 1923.)

Larson, Delia Louise. *An experimental critique of the Seashore consonance test.* (M.A., 1926.) *Studies in Psychology*, XI (1928), 49-81.

Larson, Ruth Crewdson. *Studies on Seashore's "measures of musical talent."* (Ph. D., 1929.) Iowa City, Ia., The University, 1930.

Larson, William Severt. *Measurements of musical talent for the prediction of success in instrumental music.* (Ph.D., 1928.) *Studies in Psychology*, XIII (1930), 33-73.

McKee, W. Dean. A history of the Iowa High School Music Association. (M.A., 1929.)

Paddock, Mildred Blanks. The singing voice of the adolescent boy; a preliminary study of its characteristics. (M.A., 1926.)

Peterson, Jewell. The influence of Schumann's concerto, op. 54, on Grieg's concerto, op. 16. (M.A., 1930.)

Robinson, Katherine. The influence of selected Beethoven sonatas upon Schumann's op. 11. (M.A., 1930.)

Schoen, Max. *An experimental study of the pitch factors in artistic singing.* (Ph.D., 1921.) *Studies in Psychology*, VIII (1922), 230-259.

Skinner, Laila. Some temporal aspects of piano playing. (M.A., 1930.)

Stanton, Hazel Martha. *The inheritance of specific musical capacities.* (Ph.D., 1921.) *Studies in Psychology*, VIII (1922), 157-204.

Tiffin, Josephine Harold. Classification of vibrato in singing. (M.A., 1928.)

Wagner, Arnold Henry. *An experimental study in control of the vocal vibrato.* (Ph.D., 1928.) *Studies in Psychology*, XIII (1930), 160-212.

Waugh, Harvey Richard. Methods of presenting early chamber music to high school groups. (M.A., 1930.)

Wickham, Dorothea Emeline. *Voluntary control of the intensity of tone.* (M.A., 1921.) *Studies in Psychology*, VIII (1922), 260-267, with title: "Voluntary control of the intensity of sound."

Williams, Harold Marshall. The measurement of pitch control of the voice in the melodic situation. (Ph.D., 1928.)

#### *Johns Hopkins University*

Finesinger, Sol Baruch. *Musical instruments in the Old Testament.* (Ph.D., 1925.) Reprinted from the *Hebrew Union College Annual*, III (1926). Baltimore, 1926.

Heinlein, Christian Paul. *The affective character of the major and minor modes in music.* (Ph.D., 1927.) Reprinted from the *Journal of Comparative Psychology*, VIII (1928). Baltimore, 1928.

Petran, Lawrence A. *An experimental study of pitch recognition.* (Ph.D., 1930.) Princeton, N. J., 1932.

*Northwestern University*

Borchers, Orville Jennings. A study of the pitch vibrato in tones produced by trained vocalists. (M.A., 1927.)

Bruehl, Henry Waltrap. Establishing the reliability and validity of the essay and multiple-choice examinations when applied to music. (M.A., 1928.)

Davis, Audrey Hennen. The Americanization of the American symphony orchestra. (M.Mus., 1930.)

Fitzgerald, Sister Florence Therese. Rhythm in Gregorian chant. (M.Mus., 1931.)

Frohardt, Anna Edna. Burns and Scottish music. (M.A., 1928.)

Galpin, Alfred. The development of Skryabin's harmonic technique. (M.Mus., 1930.)

Gross, Bethuel Samuel. *Modern Protestant church music.* (M.Mus., 1930.) Abstract in *The Diapason*, XXI (1929-30), nos. 7-8.

Hillbrand, Earl K. *Measuring ability in sight singing.* (Ph.D., 1922.) Ann Arbor, Mich., Edwards Brothers, 1924.

Krone, Max Thomas. A group study of sight singing ability. (M.S.Ed., 1931.)

Lichti, Edna L. The influence of public school music on later musical activities. (M.S.Ed., 1931.)

McNeil, Carol Marguerite. Musical performances given before the public by high school students. (M.S.Ed., 1930.)

Metcalf, Roy F. Status of music in four year and senior high schools of Kansas. (M.S.Ed., 1931.)

Morris, Roger. Developing the technique of scale construction in the measurement of music appreciation. (M.S.Ed., 1931.)

Smith, Madeleine Marion. French symbolism as affected by the writings of Richard Wagner. (M.A., 1929.)

*University of Notre Dame*

Cushwa, Sister Mary Adrian. A graded outline and critical study of the études of Johann Baptist Cramer. (M.A., 1930.)

*Ohio State University*

Farnsworth, Paul Randolph. *Ending preferences and apparent pitch of a combination of tones.* (Ph.D., 1925.) Reprinted from various psychological periodicals. Columbus? 1926.

*University of Pennsylvania*

Klarmann, Adolf D. *Musikalität bei Werfel.* (Ph.D., 1930.) Philadelphia, 1931.

*University of Pittsburgh*

McDermott, Albin Dunstan. *The Micrologus of Guido of Arezzo.* (M.A., 1929.)

Wright, Jean Charles. *The vocational value of music.* (M.A., 1929.)

*Radcliffe College*

Mull, Helen Katherine. *The acquisition of absolute pitch.* (Ph.D., 1925.) *American Journal of Psychology*, XXXVI (1925), 469-493.

*University of Rochester (Eastman School of Music)*

Appelbaum, Theodore. *Johannes Brahms.* (M.Mus., 1931.)

Campbell, Dana M. *The harmonic equipment evidenced in the works of Claudio Monteverdi (1567-1643).* (M.A., 1931.)

Cleeland, Joseph. *The physio-psychological aspect of rhythm in relation to vocal pedagogy.* (M.Mus., 1931.)

Falk, Genevieve. *The harmonic equipment of Rameau.* (M.Mus., 1931.)

Jackson, Ruth. *The harmonic equipment of Mozart.* (M.Mus., 1931.)

Lagen, Peggy. *Domenico Scarlatti (1683-1757): his harmonic equipment.* (M.A., 1931.)

McDonough, Ruth. *Joseph Haydn (1732-1809); his harmonic equipment.* (M.A., 1931.)

Nakaseko, Kazu. *The harmonic equipment as evidenced in the work of Gluck.* (M.A., 1931.)

Redding, Edwyl. *John Sebastian Bach; his harmonic equipment and contributions.* (M.A., 1931.)

Schwarek, Marlys L. *The influence of the old Italian school of violin playing.* (M.A., 1931.)

Waters, Edward N. *Beethoven and the sonata-allegro form as revealed in the piano-sonatas.* (M.Mus., 1928.)

*Smith College*

Beard, Esther Keyes. Mozart's string quartets. (M.A., 1930.)

Billings, Hannah Louisa. Tone formation in flue pipes. (M.A., 1921.)

Johnson, Dorothy Israel. The early development of pianoforte style. (M.A., 1930.)

Rhodes, Louise Taylor. A study of the Beethoven quartets, opus 18 and opus 59, with a foreword concerning the quartets of Haydn and Mozart. (M.A., 1928.)

Roberts, Alice Pomeroy. *La querelle des Bouffons*. (M.A., 1928.)

Silbert, Doris. Classical tendencies in modern music. (M.A., 1925.)

*Vassar College*

Parvin, Doris Howard. Problems of thematic development through the time of Beethoven. (M.A., 1928.)

Stocking, Harriet Porter. The development of melodic characteristics in polyphony and monophony from the sixteenth century to the present. (M.A., 1930.)

*University of Washington*

Hanson, Agnes Camilla. The function of music and song in Elizabethan drama through Shakespeare. (M.A., 1930.)

*University of Wisconsin*

Borge, Aagot Marion Katherine. A study of solfege systems in England, France, and the United States. (M.A., 1931.)

Goodell, Alice Maud. The development of the sonata. (M.A., 1924.)

Hibbetts, George Kenneth. Romanticism and the problem of expression in music. (M.A., 1930.)

McKittrick, Kathleen M. The development of music and the dance. (M.A., 1931.)

Stratman-Thomas, Margaret Helene. The influence of François Couperin le Grand upon Johann Sebastian Bach. (M.A., 1930.)

Weaver, Andrew Thomas. *Experimental studies in vocal expression*. (Ph.D., 1923.) Reprinted from the *Journal of Applied Psychology*, VIII (1924). Baltimore, 1924.

*Yale University*

Bissell, Arthur Dart. *The rôle of expectation in music*. (Ph.D., 1920.) New Haven, Conn., 1921.

Brinsmade, Chapin. Accentual rhythm in the lyrics of three troubadours. (M.A., 1924.)



## PART II

## MUSICOLOGICAL EQUIPMENT OF LIBRARIES

## 1. Introduction.

Encouraged by the support and advice of such organizations of music educators as the Music Teachers National Association and the Music Supervisors National Conference, and, it is to be hoped, by an increased interest on the part of music students and music lovers in general, progressive American librarians are inclined today to adopt a liberal attitude toward the development of the music collections in their charge.

A wealth of information concerning these collections and their contents is at the disposal of the inquirer. In August 1915 *The Library Journal* issued a "Music Number," devoted almost entirely to discussions of the position of music in the American library. In 1922 an exhaustive report, *Music Departments of Libraries*, prepared by a committee of the Music Teachers National Association, was published as a bulletin of the Bureau of Education (Bulletin, 1921, no. 33). The *Special Libraries Directory* (2d ed., 1925), a publication of the Special Libraries Association, lists eight American libraries and library departments devoted exclusively to music (or to music and drama), with brief summaries of the character and extent of their holdings. The successive editions of *Grove's Dictionary of Music and Musicians* have included articles on the principal American music collections, both public and private; that in the latest edition (1927-28), revised and brought up to date by Mr. Carl Engel, is the most recent survey of the situation. A series of authoritative articles on four of the most important collections appeared some years ago in the *Papers and Proceedings of the Music Teachers National Association*, the libraries dealt with being the Library of Congress in Washington (O. G. Sonneck, 1908), the Newberry Library in Chicago (W. N. C. Carlton, 1909), the Boston Public Library

(Horace G. Wadlin, 1910), and the New York Public Library (Edward Silsky, 1914).<sup>1</sup>

A number of American libraries have published complete or partial catalogues of their music collections, though for the purposes of this report, only the *Catalogue of the Allen A. Brown Collection* at the Boston Public Library (1910-16), the *Finding List of Music in the Library of Princeton University* (1911), the various music catalogues issued by the Library of Congress (1908-17), and the short-title list of the musical literature in the Drexel Collection at the New York Public Library (189-?) need be mentioned.<sup>2</sup>

No entirely satisfactory estimate of the musicological equipment of American libraries can be obtained from these sources, however, for in them information regarding such equipment has, as a rule, been subordinated to historical, statistical, and general information,<sup>3</sup> while information concerning university libraries, the libraries in which musicological collections are most conveniently accessible to the serious student and in which such collections can most logically be developed, has been subordinated to information concerning the libraries in conservatories and public institutions. That catalogues of many of the larger collections of music (such as those in the Newberry Library, the Harvard College Library, the Sibley Library at the Eastman School of

<sup>1</sup> cf. also Hugo Botstiber, "Musicalia in der New York Public Library," *Sammelbände der Internationalen Musikgesellschaft*, IV (1902-03), 738-750; O. G. Sonneck, "Nordamerikanische Musikbibliotheken; einige Winke für Studienreisende," *ibid.*, V (1903-04), 329-335.

<sup>2</sup> The status of music catalogue publication in America is summarized by Ernest C. Krohn in his essay, "The Bibliography of Music," *The Musical Quarterly*, V (1919), 231-254. Since Mr. Krohn's article was published only one catalogue of note has appeared, the *Catalog of the Collection of Instrumental and Vocal Scores in the Chicago Public Library* (1923). The Detroit Public Library has published a list of its music for orchestra and chamber music (1929), the St. Louis Public Library a list of its miniature scores (1930). A supplement to the Library of Congress *Catalogue of Early Books on Music* (1913) is now in the course of publication.

<sup>3</sup> This does not apply to the two articles in German cited above (note 1).

Music, and the Library of the Yale School of Music) have not yet been made available is likewise a serious handicap. The few important catalogues which have been issued are none of them recent publications.

## 2. Method of the investigation.

The present investigation, therefore, has been an independent one. It is based on a check of the contents of more than sixty of the leading American libraries and on replies received in response to letters of inquiry; in general, information made available in previous reports has not been repeated. Copies of a list of certain outstanding musicological publications (including twelve periodicals, fifteen standard historical works, and eighteen critical reprints of older music, forty-five titles in all) were distributed for checking. This check-list was intended neither as a bibliography of musicological publications nor as a list of "best books." It was of necessity a limited and perhaps random selection, designed to bring out the strength or weakness, in the field of musicology, of any collection of music and musical literature. No one of the publications listed should be lacking in a musical library which hopes to meet the requirements of the scholar as readily as those of the amateur.<sup>1</sup> Emphasis was placed on the music of the middle ages and of the sixteenth and seventeenth centuries because the music of these periods is least likely to be well represented in collections formed for purely practical purposes. For this reason the works of Palestrina and di Lasso were listed in preference to those of Haydn and Mozart, although the latter are of course quite as indispensable to the serious student.

## 3. Analysis of findings.

The check-list, with the names of the libraries in which copies of the various publications listed are to be found, is given in full at the end of this section. The returns there tabulated exhibit

<sup>1</sup> cf. O. G. Sonneck, "Music in our Libraries," in his *Miscellaneous Studies in the History of Music* (1921), pp. 287-295.

the surprising strength of the musicological equipment in a number of libraries, notably those of Vassar College, Cornell University, the University of Chicago, and the University of California, to which little or no attention has been paid in earlier surveys. On the other hand, the weakness of the music collections in the libraries of several institutions offering advanced degrees in music is disappointing. Of the sixty-three libraries which made returns, four reported that they had none of the publications listed. The returns, however, are rather more encouraging than discouraging. That at least fourteen sets of the *Denkmäler der Tonkunst in Bayern*, at least seventeen of the *Denkmäler der Tonkunst in Österreich*, and at least eighteen of the *Denkmäler deutscher Tonkunst* are now available to American students is in itself an encouraging circumstance.

The tabulation given at the end of this section should be valuable, not only as a rough index to the strength of the musicological equipment in any one of the libraries represented, but also as a means of locating copies of certain of the less common publications. Indeed, it has already enabled the Library of Congress to refer inquirers in search of such publications to copies in their own section of the country. Including as it does a number of libraries not covered by the *Union List of Serials*, the tabulation may prove useful even in the field of periodical publication.

Replies to letters of inquiry indicate that a considerable advance has been made in the last decade and that, with a few exceptions, the development of the musicological equipment in our libraries is keeping pace with the constantly increasing interest in musicological studies in America. The strongest collections are, of course, the older ones, but a number of collections in younger libraries (the Curtis Institute of Music) or in libraries which have only just begun the development of their musicological apparatus (the Cleveland Public Library, Hamilton College, the University of Missouri) make an excellent showing.

The systematic development of the historical material in the Sibley Library at the Eastman School of Music and in the Library of the Yale School of Music is comparatively recent. And in



January 1930 the New York Public Library was able to announce "the largest and most important addition of rare and valuable historical material to its musical shelves in many years."<sup>1</sup> The material referred to was purchased (with aid from the Beethoven Association of New York, the Juilliard Musical Foundation, and the Carnegie Corporation) at the sales of the private library of the late Dr. Werner Wolffheim of Berlin in 1928 and 1929. At these same sales the Library of Congress (with aid from the Beethoven Association and the Friends of Music in the Library of Congress), the Sibley Library at the Eastman School of Music, and the Library of the Yale School of Music were also in a position to make important purchases.

In several instances, libraries report that copies of this or that publication not at present in their collections have already been (or will now be) ordered, or that temporary loans of privately-owned copies have been arranged.

#### 4. Supplementary data.

Coöperating libraries were invited to supplement the data gathered by means of the check-list, and this invitation met with a generous response, so generous, in fact, that only a small part of the information volunteered can be presented here. Both Smith and Vassar Colleges report the ownership of publications of the Plainsong and Mediaeval Music Society, of the *Old English Edition* (Arkwright), and of the critical editions of the complete works of Schütz, Mozart, Schubert, and Schumann. Smith College also has the *Musica sacra* series (Bote and Bock), the definitive editions of Rameau, Haydn, Beethoven, and Brahms, and the Arnold edition of Händel's works; Vassar the publications of the Maatschappij tot bevordering van toonkunst, the *Anthologie des maîtres religieux primitifs* (Bordes), the *Archives des maîtres de l'orgue* (Guilmant), the *Collectio operum musicorum*

<sup>1</sup> Otto Kinkeldey, "An Exhibition of Music," *Bulletin of the New York Public Library*, XXXVI (1930), 3-8. Professor Kinkeldey's article describes older rarities in the New York Public Library as well as recent acquisitions.



*Batavorum saeculi XVI* (Commer), the *Mélanges de musicologie critique* (Aubry), the *Publikationen älterer Musik* (Deutsche Musik-Gesellschaft), and the definitive editions of Adam de La Halle, Obrecht, Josquin des Prés, Praetorius, Schein, Sweelinck, Grétry, and Mendelssohn.<sup>1</sup> Additional copies of the *Musica sacra* series and of the works of Rameau are reported by Hamilton College; the Arnold edition of Händel's works is also available at Denison University, the works of Mozart at the public libraries of Detroit and Minneapolis, those of Brahms at the Cleveland Public Library. Hamilton has copies of the publications of the Musical Antiquarian Society and of the series *Chefs d'oeuvre classiques de l'opéra français*. A number of copies of the Fellowes anthologies *The English Madrigal School* and *The English School of Lutenist Song Writers* are reported, the former by the Minneapolis Public Library, Hamilton, Vassar, and Wisconsin, the latter by the Cleveland Public Library, Hamilton, Smith, and Vassar.

Additional copies of the various publications mentioned above are to be found, of course, in many libraries which did not specifically mention them in their reports. The Library of Congress has them all, and the same is presumably true of five or six other large collections.

##### 5. Special collections in general libraries.

Several libraries are interested in developing collections of the literature of particular periods or phases of musical history or science. American popular song is a specialty at Brown University, where the Harris Collection of American Poetry includes about 9,000 pieces of sheet music, as well as a large assortment of hymn books, song collections, and songsters of every description. A similar collection at the Grosvenor Library in Buffalo contains some 27,000 items. The Cleveland Public Library houses the remarkable John Griswold White Collection (Folk-Lore and Orientalia), which includes an unusual selection of ballads

<sup>1</sup> cf. Roy D. Welch, "Some Treasures in the Library of the Department of Music," *The Smith Alumnae Quarterly*, XXII (1931), 138-141.

and folk-songs, with and without music, and in which the literature on primitive and Oriental music is well represented.<sup>1</sup> Folk-song is also emphasized by the Sibley Library at the Eastman School of Music and by the Hamilton College Library. With the purchase of the Pougin Library, the Sibley Library's collection of material relating to the French music of the eighteenth and nineteenth centuries has been decidedly strengthened. Hamilton College reports a special interest in ancient Greek music and in the English music of the Elizabethan period; the San Francisco Public Library calls attention to its unusual collection of Spanish music (opera, sacred music, and folk-song). A large number of works on liturgies have recently been added to the Harvard College Library. The University of Michigan states that it is better equipped on the side of the history of musical instruments than in any other direction.<sup>2</sup>

At the Library of Congress the divisions of music and musical literature especially emphasized have been American music, American folk-song (through the Archive of American Folk-Song), early musical literature, and opera (full scores, librettos, literature).<sup>3</sup> A collection of first and early editions of the great masters is being systematically developed. The character and growth of

<sup>1</sup> cf. Thomas J. Holmes and Gordon W. Thayer, *English Ballads and Songs in the John G. White Collection of Folk-Lore and Orientalia of the Cleveland Public Library* (1931).

<sup>2</sup> A list of the University of Michigan's holdings in this field (including the more important monographs) is published in Professor Stanley's *Catalogue of the Stearns Collection of Musical Instruments* (2d ed., 1921), pp. 235-248.

<sup>3</sup> In his preface to the Library of Congress *Catalogue of Early Books on Music* (1913) Mr. Sonneck expressed the opinion that this collection probably "included more than a third of the entire output before 1800." Additions since 1913 have been sufficiently numerous to warrant the preparation of a supplement to the catalogue. Of the collection of dramatic music in full score Mr. Sonneck wrote in 1915: "The statement that *only about ten per cent. of the published [full] scores of operas, etc., are not represented . . . cannot be far from correct.*" (cf. "A Preface," *Miscellaneous Studies*, pp. 296-323.) Recent additions to this class have not consisted entirely of current publications.

these special collections are considered at length in articles and surveys already cited and in the annual reports of the Librarian of Congress; their review here would have little point. In a survey of the resources of musicology in America it seems more fitting to dwell on some of the unusual bibliographic facilities which the Library of Congress is able to place at the disposal of the serious student of music. The most remarkable of these is undoubtedly the special card catalogue of references to articles in American and foreign musical journals and periodicals. Work on this index, which now fills one hundred and twenty trays, was begun in 1902 and has been continued since then without interruption, although at some times the indexing has been less thorough and systematic than at others. Unpublished bibliographic material by Carl Becker, Raphael Georg Kiesewetter, Albert Schatz, O. G. Sonneck, Emil Vogel, Alfred Wotquenne, and other equally distinguished scholars supplements an impressive collection of the printed contributions to general and special musical bibliography and of the published catalogues of American and foreign musical libraries. In the Archive of American Folk-song work on a number of bibliographic projects in its special field is in progress. Other bibliographic facilities available in Washington include the extensive bibliographic apparatus in the general collections of the Library of Congress and the "Union Catalogue" of books in American libraries.

## 6. Other special collections.

The *Grove's Dictionary* article previously mentioned includes references to certain highly specialized collections—in private hands, or in libraries chiefly devoted to local history, art, or theology—the character and extent of whose musicological equipment could not very well be determined by means of the usual check-list and letter of inquiry. For the purposes of the present report, however, reference to the brief account of these collections already published should suffice, for until the reference collections in the central libraries and universities shall have been

more fully developed, the question of available source material will be of distinctly secondary interest. It should be worth while, nevertheless, to mention in passing certain other collections of this kind not included in the *Grove's Dictionary* article.

Under the guidance of the late O. G. Sonneck, the Beethoven Association, in New York City, succeeded in assembling in its private library what is unquestionably the most comprehensive collection of Beethoven literature in America. Since Mr. Sonneck's death the further development of the collection has been entrusted, in turn, to Professor Kinkeldey and to Dr. Carleton Sprague Smith. Dr. Smith has recently been sent printed catalogue cards for all books on Beethoven in the Library of Congress not as yet represented in the Beethoven Association library and is making an effort to secure these and other out-of-the-way Beethoveniana needed to round out the collection. The Beethoven Association library aspires to absolute completeness within its very limited field. Aside from literature on Beethoven and the definitive edition of his works, the Association has copies of the complete works of certain other composers and a small, but carefully selected assortment of musical biographies and reference books. An account of the organization and aims of the Beethoven Association and of the support it has given to various musicological enterprises will be found in Appendix B.

The first number of *The Huntington Library Bulletin* (May 1931), contains only passing references to music, but promises that an account of the music and musical literature in the library will appear in a later issue. Among the more important purchases made by the Huntington Library and containing material of interest to musicology are those of a selection from the Britwell Court (or Christie-Miller) Library (1916-27), including a group of early song-books, and of the Charles Baker Collection (1918), including autograph scores and letters by various composers and musical artists. Three purchases of incunabula from Dr. Otto H. Vollbehr (1924-26) include copies of Spechtshart von Reutlingen's *Flores musicae* (1488), Gaffurio's *Theorica musicae* (1492), the *Processionarium Ordinis praedicatorum* (1494), Gaffurio's



*Practica musicae* (1496), and Keinspeck's *Lilium musicae planae* (1500). A check of Steele's *The Earliest English Music Printing* (1903) with the short-title catalogue of English books printed before 1640 (1926) credits the Huntington Library with fifty-two titles out of a possible two hundred.

In the Birnbaum Collection, formed by the late Eduard Birnbaum (1855–1920), cantor of Königsberg, Germany, the library of Hebrew Union College, Cincinnati, O., has acquired a unique and comprehensive series of manuscripts relating to the distinctive Jewish song of the eighteenth century.<sup>1</sup>

Professor Dayton C. Miller, of the Case School of Applied Science, Cleveland, O., has formed a special collection of literature on, and music for, the flute, which contained, in 1930, more than nine hundred fifty books, complete transcripts of patents relating to the flute granted in the United States, Great Britain, France, Germany, Belgium, and other countries, about ten thousand pieces of music, and a very extensive collection of autographs and portraits of flutists, makers of flutes, composers for the flute, etc. In order to give an idea of the scope of this collection it may be mentioned that Professor Miller has copies of seven editions of Hotteterre's *Principes de la flûte traversière*, beginning with the rare first edition of 1707 and including an apparently unique copy of an English translation [1729], believed to be the earliest flute tutor in the English language, and six editions of Quantz's *Versuch einer Anweisung*, including again an apparently unique copy of an English translation [1790?]. In 1927 and 1928 advanced proof of the catalogue of Professor Miller's library (to be published as soon as certain items for which he is still searching shall have been obtained) was used as the basis of an experimental test by the staff of the "Union Catalogue" at the Library of Congress. Copies of the proof, listing about seven hundred titles, were sent to coöperating libraries. The returns showed, first, how few of these titles can be found in any library except Professor Miller's;

<sup>1</sup> cf. Abraham Zevi Idelsohn, "Songs and Singers of the Synagogue in the Eighteenth Century," *Hebrew Union College Jubilee Volume* (1925), pp. 397–424.



second, that there exist in American collections several hundred other books on the flute not in Professor Miller's collection, in spite of his indefatigable collecting and copying over a long period of years. Reference to Professor Miller's collection of instruments is made in Appendix A.

The privately printed *Catalogue of Books Relating to Music in the Library of Richard Aldrich* (New York, 1931) lists approximately three thousand titles, ninety-six of them published before 1800.

## 7. Music Library Association.

In connection with the annual conference of the American Library Association at New Haven, June 22 to 27, 1931, representatives of twelve American libraries with a special interest in music met for a series of conferences and united in forming an organization which is to be known as "The Music Library Association." Further meetings were held in New York, January 2-4, 1932, and Rochester, May 3-4, 1932; the Association will meet for the fourth time in Washington during the Christmas holidays. In connection with the plans of the Association, Dr. C. S. Smith, as Treasurer, has undertaken to prepare a union catalogue of early books on music in American libraries. Further reference to the Music Library Association will be made in Appendix B.

The salutary effect of such an investigation as the present one on the libraries themselves cannot be over-emphasized. It has, indeed, been the means of arousing the interest of the librarians of certain institutions at which musicology is as yet barely represented. The librarian of one of the leading state universities in the Middle West writes, for instance: "To our great surprise we find that we have but three [of the publications named in the check-list], and we feel that these gaps should be filled in." Once a basis of comparison is established, an improvement of the unsatisfactory conditions which still prevail in some of our libraries will surely follow.

Reports from the librarians of Princeton University and the universities of Chicago and Pennsylvania that no funds for the development of the music collections in their charge are available are hereby brought to the attention of the Committee. The Librarian of the St. Louis Public Library writes that the amount of money which can be spent on the department of music is limited and that he has thought it best to expend this on the music itself rather than on books about it. At the Cleveland Public Library funds for the purchase of historical and research material in music have only recently been made available.

MUSICOLOGICAL PUBLICATIONS IN AMERICAN LIBRARIES  
COÖPERATING LIBRARIES

CS	San Francisco Public Library. San Francisco, Calif.
CU	University of California. Berkeley, Calif.
CtY	Yale School of Music. New Haven, Conn.
DLC	Library of Congress. Washington, D. C.
ICN	Newberry Library. Chicago, Ill.
ICU	University of Chicago. Chicago, Ill.
IEN	Northwestern University. Evanston, Ill.
IU	University of Illinois. Urbana, Ill.
IaU	State University of Iowa. Iowa City, Ia.
InU	Indiana University. Bloomington, Ind.
KU	University of Kansas. Lawrence, Kan.
MB	Boston Public Library. Boston, Mass.
MBH	Harvard Musical Association. Boston, Mass.
MBN	New England Conservatory of Music. Boston, Mass.
MH	Harvard College. Cambridge, Mass.
MNF	Forbes Library. Northampton, Mass.
MNS	Smith College. Northampton, Mass.
MT	Tufts College. Tufts College, Mass.
MW	Wellesley College. Wellesley, Mass.
MWi	Williams College. Williamstown, Mass.
MdBE	Enoch Pratt Free Library. Baltimore, Md.
MiD	Detroit Public Library. Detroit, Mich.
MiU	University of Michigan. Ann Arbor, Mich.
MnM	Minneapolis Public Library. Minneapolis, Minn.
MoS	St. Louis Public Library. St. Louis, Mo.
MoU	University of Missouri. Columbia, Mo.
NBuG	Grosvenor Library. Buffalo, N. Y.
NCH	Hamilton College. Clinton, N. Y.
NHC	Colgate University. Hamilton, N. Y.

NIC	Cornell University. Ithaca, N. Y.
NN	New York Public Library. New York City.
NNC	Columbia University. New York City.
NNJu	Juilliard School of Music. New York City.
NPV	Vassar College. Poughkeepsie, N. Y.
NRU-E	Eastman School of Music (Sibley Library). Rochester, N. Y.
NSU	Syracuse University. Syracuse, N. Y.
NbU	University of Nebraska. Lincoln, Neb.
NeU	University of North Carolina. Chapel Hill, N. C.
NhD	Dartmouth College. Hanover, N. H.
NjN	Newark Public Library. Newark, N. J.
NjP	Princeton University. Princeton, N. J.
OCi	Cleveland Public Library. Cleveland, O.
OCII	Cleveland Institute of Music. Cleveland, O.
OCIW	Western Reserve University. Cleveland, O.
OGD	Denison University. Granville, O.
OO	Oberlin College. Oberlin, O.
OU	Ohio State University. Columbus, O.
PB	Bryn Mawr College. Bryn Mawr, Pa.
PP	Free Library. Philadelphia, Pa.
PPC	Curtis Institute of Music. Philadelphia, Pa.
PPDr	Drexel Institute. Philadelphia, Pa.
PPI	Carnegie Library. Pittsburgh, Pa.
PPIU	University of Pittsburgh, Pittsburgh, Pa.
PU	University of Pennsylvania. Philadelphia, Pa.
RPB	Brown University. Providence, R. I.
ViU	University of Virginia. Charlottesville, Va.
WU	University of Wisconsin. Madison, Wis.

## PUBLICATIONS

*Archiv für Musikwissenschaft.* (Fürstliches Institut für musikwissenschaftliche Forschung, Bückeburg.) 8 vols. Leipzig, 1918-27.

DLC, ICU, IaU, MB, MH, MNS, NIC, NN, NRU-E

*Bach-Jahrbuch.* (Neue Bachgesellschaft.) Leipzig, 1904ff.

CtY, DLC, ICN, MB, MNS, MoS, NN, NNJu, NRU-E, PP, PPC

Internationale Musik-Gesellschaft. *Sammelbände.* 15 vols. Leipzig, 1899-1914.

CtY, DLC, ICN, ICU, IU, IaU, MB, MBH, MBN, MH, MNS, MWi, MiU, MoS, NBuG, NCH, NIC, NN, NNC, NNJu, NPV, NRU-E, NjP, OGD, OO, PPC, PPI

— *Zeitschrift.* 15 vols. Leipzig, 1899-1914.

CtY, DLC, ICN, ICU, IU, IaU, MB, MBH, MH, MWi, MiU, MoS, NCH, NIC, NN, NNJu, NPV, NRU-E, NjP, OGD, OO, PPC, PPI

*Jahrbuch der Musikbibliothek Peters.* Leipzig, 1894ff.

DLC, ICN, ICU, MB, MH, MNS, NIC, NN, NRU-E, NjP

*Jahrbücher für musikalische Wissenschaft.* (Chrysander.) 2 vols. Leipzig, 1863-67.

CS, CtY, DLC, ICN, ICU, IU, MB, MBH, MH, MNF, NBuG, NIC, NN, NNC, NPV, NjP, PPI

*Monatshefte für Musik-Geschichte.* (Gesellschaft für Musikforschung.) 37 vols. Berlin, Leipzig, 1869-1905.

CS, CU, CtY, DLC, ICN, MBH, MH, MT, NN, NPV, NRU-E, NjP, PPI

*Revue de musicologie.* (Société française de musicologie.) Paris, 1917ff.

CtY, DLC, MH, NN, NPV, NRU-E

*Rivista musicale italiana.* Torino, 1894ff.

DLC, ICN, MB, MH, MNS, NN, NNC, NRU-E, OCL, PPC, PPI

*Studien zur Musikwissenschaft.* (Beihefte der Denkmäler der Tonkunst in Österreich.) Leipzig, Wien, 1913ff.

CtY, DLC, ICN, MB, MH, MNS, MiU, NBuG, NPV, NjP

*Vierteljahrsschrift für Musikwissenschaft.* 10 vols. Leipzig, 1885-94.

CS, CtY, DLC, ICN, ICU, MBH, MH, NBuG, NIC, NN, NNC, NPV, NRU-E, NjP, OCLW

*Zeitschrift für Musikwissenschaft.* (Deutsche Musikgesellschaft.) Leipzig, 1918ff.

DLC, IaU, MH, NIC, NN, NPV, NRU-E

Adler, Guido, ed. *Handbuch der Musikgeschichte.* Frankfurt am Main, Frankfurter Verlags-Anstalt, 1924.

CS, CtY, DLC, ICN, ICU, IEN, IU, MB, MH, NN, PPC

Ambros, August Wilhelm. *Geschichte der Musik.* 5 vols. Breslau, F. E. C. Leuckart, 1862-82.

CS, CU, CtY, DLC, ICN, ICU, IU, InU, MB, MBH, MH, MNF, MNS, MT, MWi, MiU, MnM, MoS, NBuG, NCH, NIC, NN, NNC, NNJu, NPV, NRU-E, NSU, NjP, OCL, OCLW, OO, PP, PPC, PPI, RPB

Burney, Charles. *A general history of music.* 4 vols. London, printed for the author, 1776-89.

CU, CtY, DLC, ICN, ICU, IaU, KU, MB, MBH, MBN, MH, MNF, MNS, MT, MW, MdBE, MiU, MnM, MoS, MoU, NBuG, NIC, NN, NNC, NPV, NRU-E, NhD, NjN, NjP, OCL, OO, PP, PPC, PPI, PU, RPB, ViU, WU

Coussemaker, E. de. *L'art harmonique aux XIIIe et XIIIe siècles.* Paris, A. Durand, 1865.

CU, CtY, DLC, ICN, IU, MB, MH, MW, NIC, NN, NNC, NPV, NRU-E, NjP, PB



Cousse-maker, E. de. *Histoire de l'harmonie au moyen âge*. Paris, V. Didron, 1852.

CU, CtY, DLC, ICN, ICU, IU, MB, MBH, MH, MNF, MT, MiU, NCH, NN, NNC, NPV, NRU-E, NhD, NjP, OO, PB, PU, WU

— *Scriptorum de musica medii aevi*. 4 vols. Parisiis, apud A. Durand, 1864-76.

CtY, DLC, ICN, ICU, IU, MB, MH, MNS, MiU, NN, NNC, NRU-E, NhD, PPC

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CS, CtY, DLC, ICN, ICU, IU, MB, MH, MNF, MNS, MiU, NCH, NN, NIC, NNC, NNJu, NPV, NRU-E, NhD, NjP, OCl, PPC, PU, RPB, WU

*Encyclopédie de la musique et dictionnaire du Conservatoire*. 11 vols. Paris, Delagrave, 1913-30.

CS, CU, CtY, DLC, ICN, ICU, IEN, IU, MB, MH, MNS, MW, MiU, MoU, NBuG, NCH, NIC, NN, NNC, NPV, NRU-E, NhD, OCl, OO, PP, PPC, WU

Fétis, F.-J. *Biographie universelle des musiciens et bibliographie générale de la musique*. 2e éd. 8 vols. Supplément et complément, publ. sous la direction de M. Arthur Pougin. 2 vols. Paris, Firmin-Didot et Cie., 1860-81.

CS, CU, CtY, DLC, ICN, ICU, IU, MB, MBH, MBN, MH, MNF, MNS, MT, MW, MiD, MiU, MnM, MoS, MoU, NCH, NIC, NN, NNC, NNJu, NPV, NRU-E, NhD, NjN, NjP, OCl, OO, PP, PPC, PPI, WU

Gerbert, Martin. *Scriptores ecclesiastici de musica sacra potissimum*. 3 vols. Typis San-Blasianis, 1784.

CtY, DLC, ICN, MB, NN, NRU-E, NjP

Hawkins, Sir John. *A general history of the science and practice of music*. 5 vols. London, printed for T. Payne and Son, 1776.

CS, CU, CtY, DLC, ICN, IU, MB, MBH, MBN, MH, MNF, MNS, MSM, MT, MW, MdBE, MiD, MiU, MnM, MoS, MoU, NBuG, NCH, NIC, NN, NNC, NNJu, NPV, NRU-E, NSU, NbU, NhD, NjP, OCl, OCIW, OO, PB, PP, PPC, PPD<sub>r</sub>, PPI, PU, RPB

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CU, CtY, DLC, ICU, IU, IaU, MB, MH, MiU, NBuG, NCH, NIC, NN, NNC, NjP, OCl, OU, PB, RPB, WU

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CS, CU, CtY, DLC, ICN, ICU, IEN, IU, IaU, InU, KU, MB, MBH, MBN, MH, MNF, MNS, MSM, MW, MWi, MdBE, MiD, MiU, MnM, MoS, MoU, NBuG, NCH, NHC, NIC, NN, NNC, NNJu, NPV,



NRU-E, NSU, NbU, NcU, NhD, NjN, NjP, OCl, OCII, OCIIW, OO, OU, PB, PP, PPC, PPI, PPIU, PU, RPB, WU

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CS, CU, CtY, DLC, ICN, IU, KU, MB, MH, MNS, MiU, NIC, NN, NNJu, NPV, NRU-E

Wagner, Peter. *Einführung in die gregorianischen Melodien*. 3. Aufl. 3 vols. Leipzig, Breitkopf und Härtel, 1911-21.

CS, CtY, DLC, IEN, IU, MB, MH, MiU, NN, NjP, PU

Bach, Johann Sebastian. *Johann Sebastian Bach's Werke*. Hrsg. von der Bach-Gesellschaft. 47 vols. Leipzig, Breitkopf und Härtel, 1851-1926.

CS, CU, CtY, DLC, ICN, ICU, IEN, IU, MB, MBH, MBN, MH, MNF, MNS, MSM, MT, MWi, MiD, MiU, MnM, MoS, NIC, NN, NNC, NNJu, NPV, NRU-E, NhD, NjP, OO, OCII, PP, PPC

*Denkmäler der Tonkunst in Bayern*. Veröffentlicht unter Leitung von Adolf Sandberger. Leipzig, Breitkopf und Härtel (Augsburg, B. Filser), 1900ff.

CtY, DLC, ICN, MB, MBH, MH, MoU, NBuG, NIC, NN, NPV, NRU-E, NjP, OU

*Denkmäler der Tonkunst in Österreich*. Hrsg. unter Leitung von Guido Adler. Wien, Artaria und Co. (Universal-Ed.), 1894ff.

CtY, DLC, ICN, MB, MH, MNF, MiD, MiU, MoU, NBuG, NIC, NN, NPV, NRU-E, NjP, PB, PPC

*Denkmäler deutscher Tonkunst*. Leipzig, Breitkopf und Härtel, 1892ff.

DLC, ICN, MB, MBH, MH, MNF, MiD, MiU, MoU, NBuG, NIC, NN, NPV, NRU-E, NjP, PB, PPC, WU

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CU, CtY, DLC, ICN, ICU, IU, MB, MH, MNF, MNS, NCH, NIC, NN, NPV, NRU-E, OCl, OCII, PP

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CU, DLC, ICN, MB, MH, NIC, NN, NPV, NRU-E, NjP

Händel, Georg Friedrich, *Georg Friedrich Händel's Werke*. Ausg. der Deutschen Händelgesellschaft. 98 vols., 5 supplements. Leipzig, Breitkopf und Härtel, 1859-94.

CS, CtY, DLC, ICN, ICU, IEN, MB, MBH, MBN, MH, MNF, MNS, MiD, MiU, NBuG, NIC, NN, NNC, NNJu, NPV, NRU-E, NhD, NjP

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CS, CtY, DLC, ICN, MB, MH, MNF, MNS, NIC, NN, NPV, NRU-E, NjP, OCII, PPC, WU

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CtY, DLC, ICN, ICU, IEN, IU, MB, MH, MNS, MW, MWi, MiU, NCH, NIC, NN, NNC, NNJu, NPV, NRU-E, NcU, OCl, PPC, WU

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CtY, DLC, ICN, IU, MB, MH, NCH, NN, NPV, NRU-E, NjP, OCl, OGD, WU

Palestrina, Giovanni Pierluigi da. *Pierluigi da Palestrina's Werke*. 33 vols. Leipzig, Breitkopf und Härtel, 1862-1903.

CS, CtY, DLC, ICN, MB, MBN, MH, MNF, MNS, MiD, MiU, NIC, NN, NNC, NPV, NRU-E, NhD, NjP, OCII, PP, PPC, WU

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CS, CU, CtY, DLC, ICN, MB, MBH, MH, MoU, NN, NPV, NRU-E, NjP

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CU, CtY, DLC, ICN, ICU, MB, MBH, MH, MNF, NCH, NN, NNC, NPV, NRU-E, NhD, PPC

Stainer, Sir John. *Dufay and his contemporaries*. London, Novello, Ewer and Co., 1898.

CS, CU, CtY, DLC, ICN, IEN, IU, InU, MB, MNF, MNS, MW, MWi, MiU, MnM, NCH, NIC, NN, NPV, NRU-E, OCl, PPC, WU

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CS, CU, CtY, DLC, ICN, ICU, IU, InU, MB, MH, MNS, NHC, NN, NPV, NRU-E, NjP, OU, PB, PU, RPB, WU

Torchi, Luigi, ed. *L'arte musicale in Italia*. 7 vols. Milano, G. Ricordi, 1897-1903.

CS, CU, CtY, DLC, ICN, KU, MB, MBH, MH, MNF, MNS, MoU, NCH, NN, NPV, NRU-E, PPC

*Tudor church music*. 10 vols. London, Oxford University Press, 1923-29.

CS, CU, CtY, DLC, ICN, InU, MB, MBH, MW, MiD, MiU, MoS, MoU, NBuG, NCH, NIC, NN, NNC, NPV, NRU-E, NbU, NjP, OCl, OGD, OO, PB, PP, PPC, PPi, WU

Wooldridge, H. E. *Early English harmony*. 2 vols. London, B. Quaritch (The Plainsong and Medieval Music Society), 1897-1903.

CS, CU, DLC, ICN, ICU, IU, MB, MH, MNF, MNS, NCH, NIC, NN, NPV, NRU-E, NjP, OCl

APPENDIX A

MUSICOLOGICAL EQUIPMENT OF MUSEUMS

A comprehensive survey of the collections of musical instruments in American museums has yet to be undertaken. F. W. Galpin's list for the current edition of *Grove's Dictionary of Music and Musicians* (1927-28), probably the most satisfactory thing of its kind thus far published, enumerates only eighteen collections without giving any idea of their relative size and importance; the section on "Instrument Collections" in the 1929-30 edition of *Pierre Key's International Music Year Book*, while more detailed, is a haphazard compilation, useful only in that it presents information about a few collections not elsewhere described. The present attempt makes no claim to completeness and is little more than a guide to the available catalogues and periodical literature bearing on the subject, supplemented, in some cases, by information supplied at the request of the compiler. Whatever value it has lies, of course, in this supplementary information, and the reader will excuse its having been presented at greater length than the interest of the material itself would seem, in a few instances, to warrant.

ANN ARBOR, MICH. University of Michigan.

Published catalogue: *Catalogue of the Stearns Collection of Musical Instruments*, by Albert A. Stanley. 2d ed. Ann Arbor, Mich., The University of Michigan, 1921. (1st ed., 1918.)

BOSTON, MASS. Museum of Fine Arts.

Described by Florence Virginia Paull in the *Museum of Fine Arts Bulletin*, XV (1917), 47-63; by W. J. Parker in *Musical America*, XLII (1925), no. 19, pp. 3, 27. Charles H. Hawes, Associate Director, wrote in September 1931 that only one addition has been made to the collection purchased from the Rev. F. W. Galpin and placed on exhibition in 1917—an English bass viol of copper, formerly used in the church at Bosham, Sussex.

BOSTON, MASS. New England Conservatory of Music.

Described in *The Musical Herald*, III (1882), 255-257; in the *New England Conservatory Magazine-Review*, V (1915), 166-169. A part of this collection is described in Chickering & Sons' *Catalogue of the Exhibition, Horticultural Hall, Boston, January 11 to 26, 1902* (Boston, 1902); according to the Conservatory catalogue for 1931-32 it now includes about 180 instruments.

BOSTON, MASS. Symphony Hall.

Published catalogue: "Catalogue of the Casadesus Collection of Old Musical Instruments," in M. A. De Wolfe Howe's *The Boston Symphony Orchestra* (Semicentennial ed., Boston, 1931), "Appendix E," pp. 262-264. (First published in the program-book of the Boston Symphony Orchestra, 46th season, pp. 295-298, 382-383.)

Described by Alfred H. Meyer in *The Musical Digest*, XI (1926-27), no. 12, pp. 21-48.

CAMBRIDGE, MASS. Harvard University.

The Peabody Museum of Archaeology and Ethnology has quite an extensive collection of primitive instruments. Douglas S. Byers, Assistant to the Director, wrote in October 1931: "Our collection comprises stringed instruments, horns, and drums from Africa as well as an example of the African marimba with gourds, and an instrument in which steel teeth, set in motion by picking or plucking, furnish the tone. We have several examples of pan-pipes from South America and southeastern Asia. There is one example of a pottery pan-pipe from the highlands of South America. In addition to these instruments, there are numerous examples of drums and rattles from various parts of the world. As far as I know, there is no published account of any of this material."

CHICAGO, ILL. Field Museum of Natural History.

The following summary of the musical instruments in the Field Museum was supplied by S. C. Simms, the Director, in September 1931:

Africa: Carved drums from Cameroon; several types of drum and a variety of stringed instruments from Nigeria, with trumpets of antelope horn from the Angas pagan tribes of Pankshin; friction drums, metal keyed instruments, and musical bows from Angola.

Australia: Two boomerangs ("musical kileys"); bull-roarers.

Pacific Islands: Reed pipes from Fiji, New Hebrides, New Caledonia; pan-pipes from New Hebrides, Solomon Islands, New Ireland, New Britain; drums of main types from all important islands of Melanesia; Jew's harps from New Guinea and New Britain; musical bows from New Britain, Solomon Islands, New Hebrides; nose flutes and conch shell trumpets from Hawaii.

Central and South America: Ocarinas and whistles of pottery from Mexico and Central America; metal casts of wooden drums of the Aztec of Mexico; pan-pipes of pottery and bamboo from South America, chiefly Peru and the Amazon region; a modern upright, cylindrical drum from Mexico; nose flutes from the Orinoco basin; rattles from Mexico and Central America.



North America: Gourd rattles from Mohave; bamboo flutes from Yuma; rawhide drums from the Blackfeet; rattles and drums from Assinaboin; a medicine drum with rattle from Dakota; rattles and flutes from the Osages; Eskimo drums from Alaska.

China and Tibet: Bronze gongs; drums used in connection with Lamaism; copper horns; long trumpets (tubas) used in connection with religious rites and funeral ceremonies in Tibet; bells and gongs used in Tibetan monasteries; Chinese lutes, guitars, and brass cymbals from Canton, Peking, and Shanghai.

East Indies: A complete Javanese orchestra consisting of drums, gongs, and xylophones.

Philippine Islands: Drums and gongs.

CLEVELAND, O. Dayton C. Miller Collection.

Described by the owner in *The Flutist*, IV (1923), 997-1001. In 1928 this collection contained about 1,000 specimens, including 26 specimens from the Van Raalte (Brownsea Castle) collection, 20 specimens from the Taphouse collection, 25 specimens from the Southgate collection, 11 specimens of glass, 6 of them described by the owner in *The Flutist*, VI (1925), 151-155, 125 Boehm-system instruments (35 from Boehm's own workshop), recorders, flageolets, pan-pipes, exotic flutes and whistles from India, Africa, and the South Sea Islands, American Indian flutes, and flutes of all types from China and Japan.

GALESBURG, ILL. Knox College Conservatory of Music.

Briefly described by Pierre Key, p. 306.

GRANVILLE, O. Denison University.

Described by Pierre Key, p. 305.

KANSAS CITY, MO. Kansas City-Horner Conservatory of Music.

Described in *The Violinist*, XLVII (1931), no. 1, pp. 16-17.

NEW YORK, N. Y. David Mannes School of Music (Harper Collection).

Described by Pierre Key, p. 306.

NEW YORK, N. Y. Metropolitan Museum of Art.

Published catalogues: *Musical Instruments and Their Homes*, by Mary E. Brown and Wm. Adams Brown. New York, Dodd, Mead & Co., 1888. *Catalogue of the Crosby Brown Collection of Musical Instruments of all Nations*. New York, The Metropolitan Museum of Art, 1902-07. 4 vols.



(New series, Vol. 2. *Oceanica and America*, by Frances Morris. New York, 1914.) *Catalogue of Keyboard Instruments*. New York, The Metropolitan Museum of Art, 1903.

Preston Remington, Associate Curator, Department of Decorative Arts, wrote in October 1931: "The collection of musical instruments now contains over 3,600 specimens. Among the important accessions not listed in the catalogues are:

(a) Five instruments given by Bernardus Boekelman in 1911, described in the *Metropolitan Museum of Art Bulletin*, VI (1911), 229-231;

(b) A triple harp, Welsh, late 18th or early 19th century, given by J. George Morley in 1915, described in the *Metropolitan Museum of Art Bulletin*, X (1915), 240;

(c) A double virginal by Hans Ruckers, 1581, given by B. H. Homan in 1929, described in *Metropolitan Museum Studies*, II (1929-30), 176-186.

NEW HAVEN, CONN. Yale University.

Published catalogue: *Historical Catalogue of the M. Steinert Collection of Musical Instruments*, prepared by Theodore Booth Willson, M.A., Yale University, 1913.

The instruments of this collection, with the remainder of the Steinert collection, dispersed after Mr. Steinert's death in 1912, are described by their former owner in *The M. Steinert Collection of Keyed and Stringed Instruments* (New York, 1893).

NORTHAMPTON, MASS. Private Collection of Miss Rebecca Holmes.

Described by Professor Roy D. Welch in *The Smith College Alumnae Quarterly*, XXII (1931), 138-141.

PHILADELPHIA, PA. Academy of Natural Sciences of Philadelphia.

Charles M. B. Cadwalader, Managing Director, wrote in September 1931 that the Academy, which figures in Galpin's list for *Grove's Dictionary*, has no collections pertaining to musical instruments.

PHILADELPHIA, PA. Pennsylvania Museum of Art.

Fiske Kimball, Director, wrote in October 1931: "The late Mrs. Sarah S. Frismuth gave to this museum a large collection of musical instruments which are preserved in one of the galleries of Memorial Hall. It comprises, with objects from other sources placed with it, some 300 pieces, including not only European and American examples, but a number from primitive peoples. It will give some idea of its scope when I say that it contains 18 pianofortes and other keyed instruments. Not many of the instruments antedate the 18th century, although there are a few 17th and 16th century

pieces. I cannot find that any substantial publication regarding this collection has ever been made."

A few selected pieces are described by the donor in the *Bulletin of the Pennsylvania Museum*, III (1905), 45-48, and VII (1909), 11.

PHILADELPHIA, PA. University of Pennsylvania.

Horace H. F. Jayne, the Director of the University Museum, wrote in September 1931: "The Museum's collection of musical instruments is not exhibited as a whole, only a few pieces being included in the general ethnological collections. There is no catalogue published and the bulk of the collection is in storage; it is, however, a fairly large and representative collection with the majority of pieces derived from the more primitive peoples, hence its interest is rather ethnological than musical. There are, nevertheless, some examples of European and American manufacture, but none of singular importance."

Galpin and other writers confuse this collection with that at the Pennsylvania Museum of Art.

PROVIDENCE, R. I. Albert Steinert Collection.

Described by Pierre Key, pp. 311-312.

WASHINGTON, D. C. United States National Museum.

Published catalogue: *Handbook of the Collection of Musical Instruments in the United States National Museum*, by Frances Densmore. Washington, United States Government Printing Office, 1927.

The Worch collection of keyboard instruments at the United States National Museum is described by Eva Mary Wright in *Musical Advance*, XIX (1930-31), no. 9, pp. 5-7.

## APPENDIX B

### A DIRECTORY OF AMERICAN SOCIETIES AND FOUNDATIONS INTERESTED IN FURTHERING THE GENERAL AIMS OF MUSICOLOGY

To avoid repeating information readily available elsewhere, this appendix is limited to societies and foundations primarily devoted to the support of music; where the purpose of a society or foundation is the fostering of research or creative work in a number of fields it has been excluded, even when music is specifically mentioned in its announcement, as in the case of the John Simon Guggenheim Foundation.

## MUSIC TEACHERS NATIONAL ASSOCIATION (1876).

The express purpose of this organization is "the advancement of musical knowledge and education in the United States through discussion, investigation, and publication." Its *Proceedings* (26th series, 1931), while emphasizing pedagogic problems, have included much material of historical and scientific interest. This is especially true of the nine-year period 1907 to 1915, when the annual meetings of the United States Section of the old International Musical Society (Internationale Musikgesellschaft) coincided with the Association's meetings.

The President of the Association for 1932 is Professor D. M. Swarthout, University of Kansas, the Secretary Mr. Leo C. Miller, 239 North Euclid Street, St. Louis, Mo. The 54th annual meeting will take place in Washington, D. C., December 27 to 30, 1932.

## BEETHOVEN ASSOCIATION (1919). 65 West 44th Street, New York.

The net proceeds of a series of concerts given annually by active members of this organization are donated to a purpose of general musical interest. Since its foundations the Association has contributed to the support of the Société de Musicologie, the Beethovenhaus in Bonn, the Schumann Museum in Zwickau, the Amis du Conservatoire in Paris, the Gesellschaft der Musikfreunde in Vienna, the American Library in Paris, the Library of Congress, and the New York Public Library. "Some of these institutions," the President, Harold Bauer, said in addressing a meeting of the Association in 1931, "have received donations on several occasions, the Library of Congress and the New York Public Library, for example, being practically annual beneficiaries." The Association has also financed the publication of the English edition of A. W. Thayer's biography of Beethoven and of O. G. Sonneck's *Beethoven Letters in America*, and helped to defray the expenses of publishing the *Denkmäler der Tonkunst in Österreich* and the critical edition of Lully's works. Reference has already been made to the Association's library; the Sonneck Memorial Fund, established by the Association in 1929, is noted below.

The President of the Association for 1932-1933 is Mr. Harold Bauer, the Secretary Mr. Carl Deis.

## ELIZABETH SPRAGUE COOLIDGE FOUNDATION (1925). Library of Congress, Washington, D. C.

"To further the purposes of musicology through the Music Division of the Library of Congress" is one of several aims specified in the terms of this endowment, created by Mrs. Elizabeth Sprague Coolidge. Since its inauguration the Foundation has contributed to the support of the International Society for Musical Research (Société Internationale de

Musicologie) and helped to defray the expenses of publishing the *Denkmäler der Tonkunst in Österreich*.

FRIENDS OF MUSIC IN THE LIBRARY OF CONGRESS (1928). Library of Congress, Washington, D. C.

This organization proposes, among other things, "to provide funds for the purchase and gift of additions to the music collection in the Library of Congress, such as historical rarities, significant publications, and manuscripts, old and contemporaneous," and has, since its foundation, made annual contributions for this purpose.

The President of the Society is Mr. Harold Bauer, the Secretary, Miss Grace Dunham Guest.

SONNECK MEMORIAL FUND (1929). Library of Congress, Washington, D. C.

Established by the Beethoven Association in memory of O. G. Sonneck, its Secretary and Historian from 1917 to 1928, this endowment provides for the aid and advancement of musical research through the offering of prizes for essays, compilations, or other forms of literature dealing with the historic, aesthetic, or critical aspects of music, or through compensation to authors and students for their time.

SONNECK MEMORIAL FELLOWSHIPS (1929).

These awards, provisionally established by Mrs. Elizabeth Sprague Coolidge in memory of O. G. Sonneck, are designed to promote research in the history of early American music. Under the direction of Professor Otto Kinkeldey, Librarian of Cornell University, holders of these fellowships have begun the study of the records of our musical past in the nineteenth-century newspaper in continuation of Mr. Sonneck's work with eighteenth-century sources. Awards for the investigation of a specified period in a specified locality have been made to Mr. Philip C. Burd, New York University (New York, 1801-1803); Mrs. Virginia Larkin Redway, Ossining, N. Y. (New York, 1838, *Commercial Advertiser* only); Miss Kathleen Monro, Teachers College, Columbia University (New York, 1839); Mr. Donald Tilton, Harvard University (Boston, 1801-1810); and Mr. G. Philip Bauer, Harvard University (Boston, 1810-1814), Mr. Tilton and Mr. Bauer working under the direction of Professor Schlesinger of Harvard.

NEW YORK MUSICOLOGICAL SOCIETY (1930).

The first number of the Society's *Bulletin* (November 1931) defines its interest as "systematic rather than historical, stressing speculative and experimental methods in close liaison with the vanguard of the living art



of music." Meetings are devoted to the reading of papers and to "round table" discussions. The group is coöperating with another New York organization, the American Library of Musicology, noted below.

The Secretary of the Society is Miss M. E. Bute, 1 West 68th Street, New York City.

#### MUSIC LIBRARY ASSOCIATION (1931).

Members of this group, which hopes to foster the general aims of musical research as well as to promote the interests of, and organize coöperative effort among the music libraries of the United States, have agreed to apply for membership in the International Society for Musical Research, as individuals and on behalf of their institutions, and to join in reporting recent acquisitions of musicological interest to the Library of Congress for publication in the *Acta Musicologica*, the journal of the International Society.<sup>1</sup>

The President of the Association is Professor Otto Kinkeldey, the Secretary, Miss Barbara Duncan, Librarian of the Sibley Musical Library at the Eastman School of Music, Rochester, N. Y.

#### AMERICAN LIBRARY OF MUSICOLOGY (1932). 1 West 68th Street, New York.

This organization has been founded for the purpose of publishing in English, or in translation into English, valuable contributions to the science and criticism of music that would not otherwise be presented through the ordinary channels of the book trade. Volume I (1932) of the "Contemporary Series," Joseph Yasser's *A Theory of Evolving Tonality*, has already been published. Volume II (1933) is to appear in two parts: "Analytical and Comparative Study of the Melodic Form of Twenty-Five Ancient Southern California Indian Songs," by Helen H. Roberts, and "A Physico-Mathematical Theory of Musical Composition," by Joseph Schillinger. Volume III (1934) may comprise a collection of "Russian Musicological Papers," written since 1918.

The editor of the series is Mr. Charles Seeger, the Secretary, Miss Blanche Walton.

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<sup>1</sup> To appear in the number for October-December 1932 (Vol. IV, No. 4).

# PUBLICATIONS OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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| <p><i>Bulletin</i>, No. 1, Oct., 1920.<br/> <i>Bulletin</i>, No. 2, Dec., 1922.<br/> <i>Bulletin</i>, No. 3, Dec., 1924.<br/> <i>Bulletin</i>, No. 4, June, 1925.<br/> <i>Bulletin</i>, No. 5, May, 1926.<br/> <i>Bulletin</i>, No. 6, May, 1927.<br/> <i>Bulletin</i>, No. 7, April, 1928.<br/> <i>Bulletin</i>, No. 8, Oct., 1928.<br/> <i>Bulletin</i>, No. 9, Dec., 1928.<br/> <i>Bulletin</i>, No. 10, April, 1929.</p> | <p><i>Bulletin</i>, No. 11, June, 1929.<br/> <i>Bulletin</i>, No. 12, December, 1929.<br/> <i>Bulletin</i>, No. 13, April, 1930.<br/> <i>Bulletin</i>, No. 14, November, 1930.<br/> <i>Bulletin</i>, No. 15, May, 1931.<br/> <i>Bulletin</i>, No. 16, May, 1931.<br/> <i>(Publication of Books and Mono-</i><br/> <i>graphs by Learned Societies).</i><br/> <i>Bulletin</i>, No. 17, May, 1932,<br/> <i>Bulletin</i>, No. 18, October, 1932.</p> |
|--|--|
- (Promotion of Chinese Studies).*

(Any *Bulletin* will be sent to any address upon receipt of twenty-five cents in stamps. Address the Executive Offices.)

*List of American Learned Journals devoted to the Humanistic and Social Sciences*, by Leo F. Stock, reprinted from *Bulletin*, No. 8.

*The Corpus Vasorum Antiquorum*, by Mortimer Graves, reprinted from *Bulletin*, No. 7.

*An Inexpensive Method of Reproducing Material Out of Print*, reprinted from *Bulletin*, No. 8.

*Statutes of International Union of Academies (translation)*, reprinted from *Bulletin*, No. 9.

*Index to Bulletins 1-10, 1920-1929.*

(Any reprint will be sent to any address upon receipt of ten cents in stamps. Address the Executive Offices.)

*The Progress of Chinese Studies in the United States*, Annual Bulletin No. 1, May, 1931. 102 pp. Price 75 cents, \$1.00 for two numbers.

*A Catalogue of Publications in the Humanities by American Learned Societies*, Jan., 1932. 72 pp. 25 cents.

*A Union List of Selected Western Books on China in American Libraries*, by Charles S. Gardner, 48 pp. and index, February, 1932. Price 25 cents.

*Research in the Humanistic and Social Sciences*, by Frederic Austin Ogg, Ph.D., The Century Co., 1928. 8vo. 450 pp. \$1.50, paper, \$2.50, cloth.

*Dictionary of American Biography*, Allen Johnson, and Dumas Malone, editors. Volumes I to VIII, Abbe-Hibbard. Charles Scribner's Sons, 1928-1932.

*A Union List of Selected Chinese Books in American Libraries*, by Charles S. Gardner, iii, 50 pp. 1932. Price 25 cents.

## IN PREPARATION

*Dictionary of American Biography*, Dumas Malone, editor,  
Volume IX and subsequent volumes. Charles Scribner's  
Sons.

*American Learned Societies; a survey for the American Council  
of Learned Societies*, by Waldo G. Leland and Mortimer  
Graves.

*Report of the Committee on Linguistic and National Stocks in the  
Population of the United States*, Walter F. Willcox, chairman.

(This report will deal with the population at the time of the first  
census, 1790.)

*A List of American Learned Journals and Serials devoted to the  
Humanistic and Social Sciences*, by Leo F. Stock.





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